포인트 캐릭터 드로잉

POINT CHARACTER DRAWING

TACO

1

인체+팔

LEZHIN

타코 崔元喜

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시크릿 캐릭터 드로잉 웹툰 작가
이모티콘 작가
기초 캐릭터 드로잉 강사

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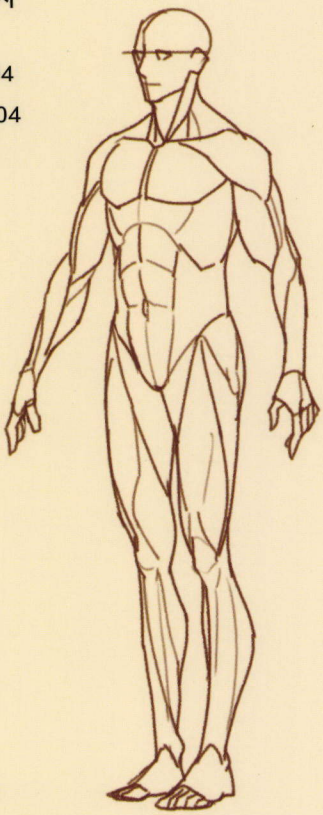

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포인트
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Prologue

안녕하세요. 타코 작가로 활동하는 최원희입니다.

첫 번째 책인 〈시크릿 캐릭터 드로잉〉에 이어 이렇게 〈포인트 캐릭터 드로잉〉이라는
두 번째 시리즈가 나왔습니다. 두 번째 책이 나올 수 있도록
평소 많은 관심과 사랑을 보내주신 분들께 진심으로 머리 숙여 감사드립니다.

첫 번째 책이 '그림 과정'을 보여주는 기초적인 책이었다면
이번 책은 그다음 단계로 '인체의 핵심 포인트'를 표시하여 설명한 책입니다.
그림에 대한 설명은 최대한 간결하게, 대신 포인트 될 만한 이미지 부분을 표시하여
강조하였습니다.

분명 부족한 게 많지 않을까 합니다.
그러나 독자분들이 글과 이미지를 봤을 때 쉽게 이해하고 응용하며 적용할 수 있도록
노력했습니다.

평상시, 그림에 어떤 공식이 맞고 틀리고는 중요치 않다고 생각합니다.
분명 해부학적으로 정해진 평균적인 정답이라는 건 있긴 하겠지만,
어디까지나 상상하고 표현의 자유를 드러내는 것이 그림이기에
얼마나 재미있고 그럴듯한 해석을 해서 그리느냐가 더 중요하게 여겨집니다.

본인이 추구하는 그림체 스타일 방향에 맞춰 기준을 잡고 그리는 게 가장 좋겠습니다.
누구나 그림을 그릴 수 있으며 자기만의 생각을 가지고 그림을 그릴 것입니다.
그림에 정답은 없고, 〈포인트 캐릭터 드로잉〉은 수많은 그림 이론 중 하나의 가이드입니다.
글과 그림을 보고 칠해진 포인트를 이해하고 응용하면서 연습한다면
독자분들의 그림 실력이 좋은 방향으로 성장하지 않을까 합니다.

이 책에 나오는 이론을 절대적인 규칙으로 생각해서 '무조건 이렇게 해야 해'라며
따르기보다는 조금은 쉽게 재해석한 데포르메 인체 가이드로 봐주셨으면 합니다.
또한 책에 나오는 이론을 응용해 더 쉬운 방법으로 본인의 이론을 만들며
재해석해 그린다면 더 그림이 재미있고 쉬워지리라 생각합니다.

감사합니다.

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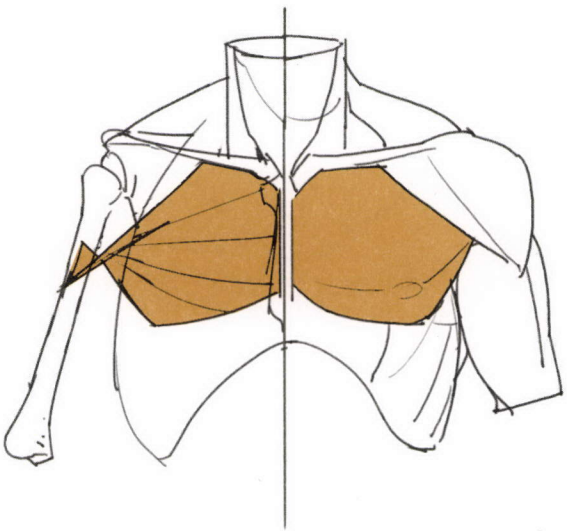
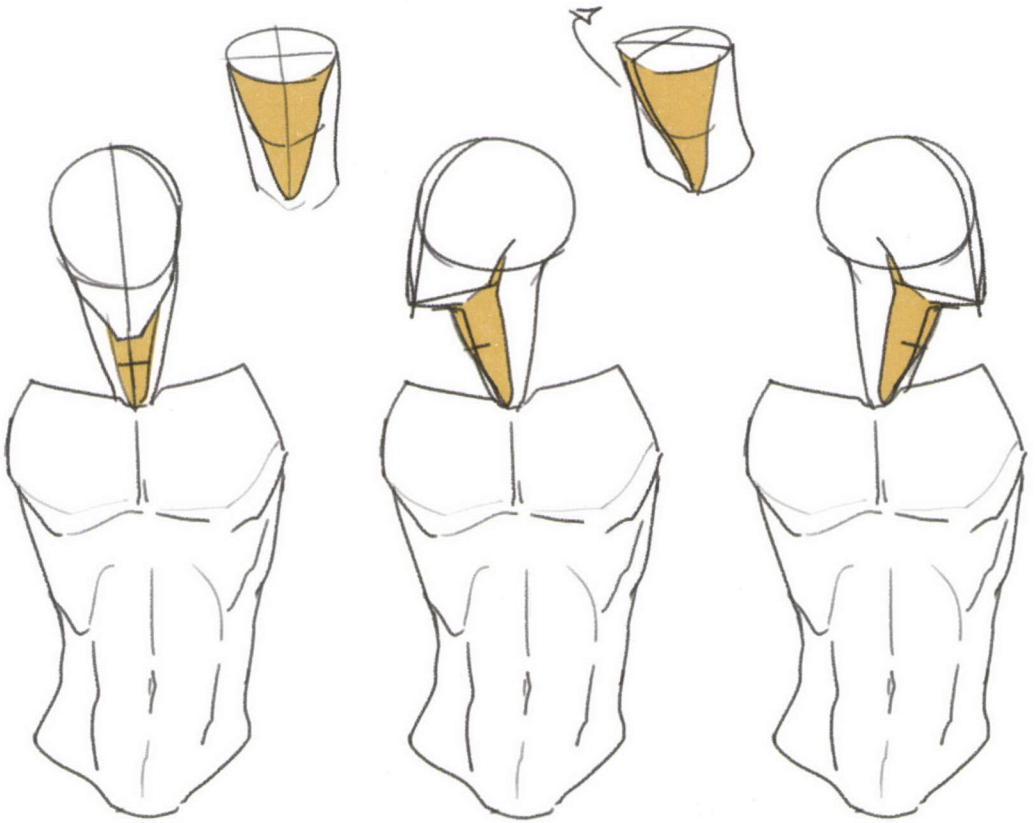
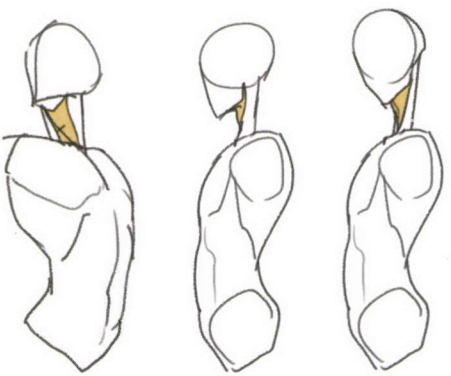
Part 1 인체

body

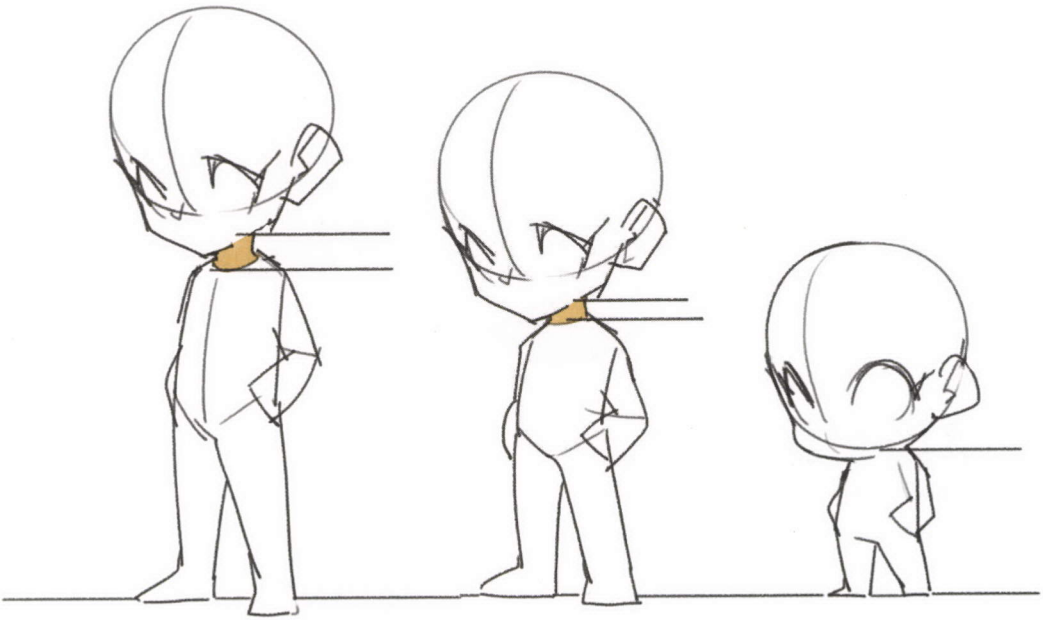






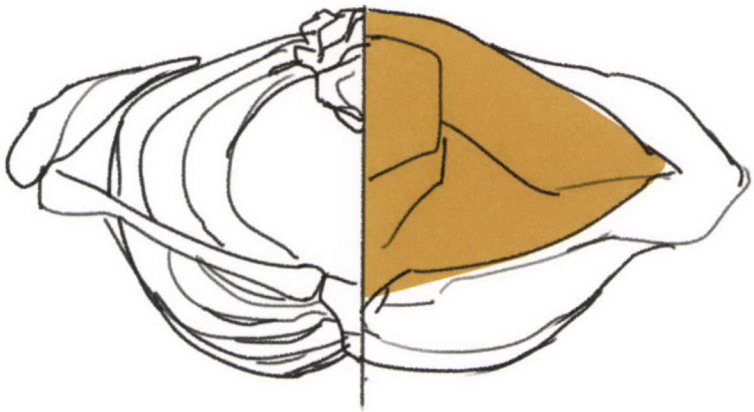
몸과 얼굴 방향이 다른 흐름일 때 목의 중심을 비틀어 자연스럽게 만든다.

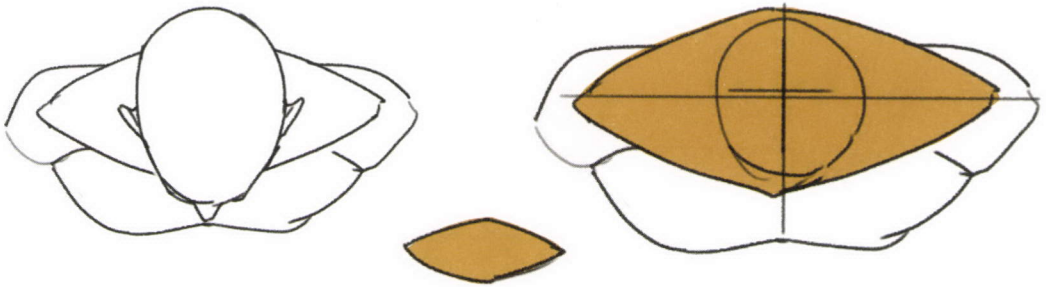
When the body and face are in different directions, twist the center of the neck to make it natural.



SD 캐릭터 체형에서도 단순화될수록 목 길이에 변화가 생긴다.

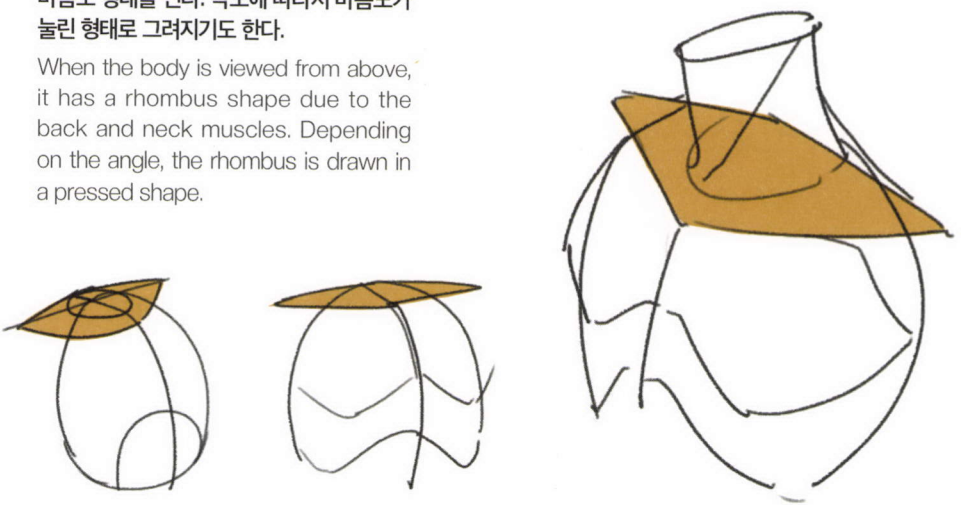
For SD(Super Deformed) characters, as the body shape is simplified, the neck length changes.





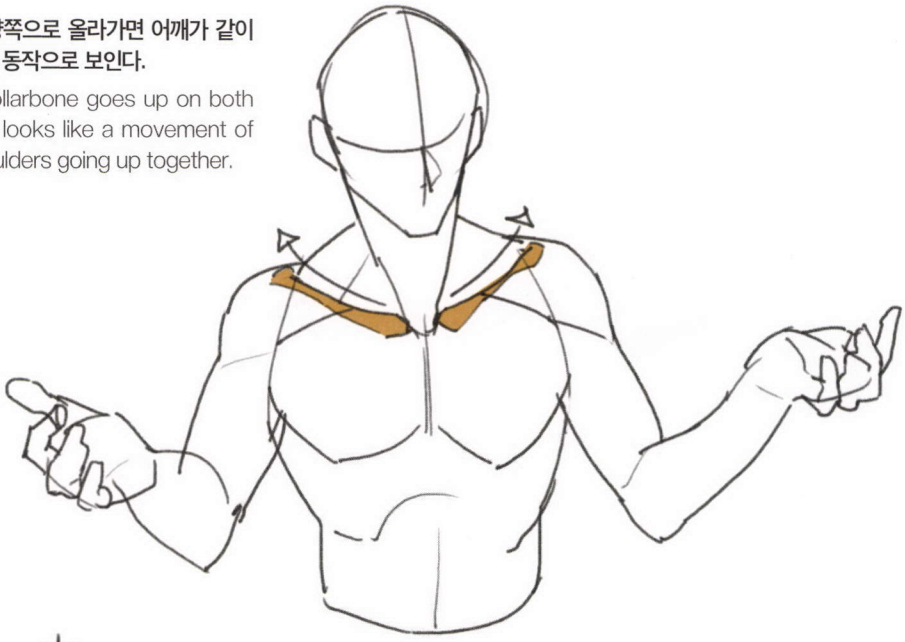
인체를 위에서 볼 때 등 근육과 목 근육은 마름모 형태를 띤다. 각도에 따라서 마름모가 눌린 형태로 그려지기도 한다.

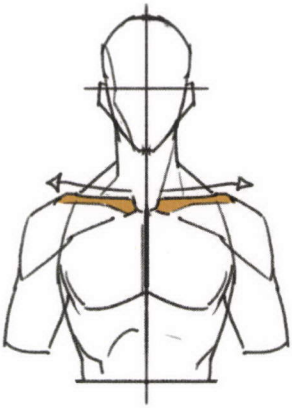
When the body is viewed from above, it has a rhombus shape due to the back and neck muscles. Depending on the angle, the rhombus is drawn in a pressed shape.



쇄골이 양쪽으로 올라가면 어깨가 같이 올라가는 동작으로 보인다.

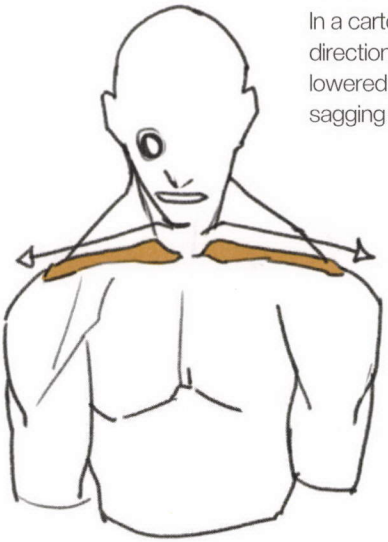
If the collarbone goes up on both sides, it looks like a movement of the shoulders going up together.

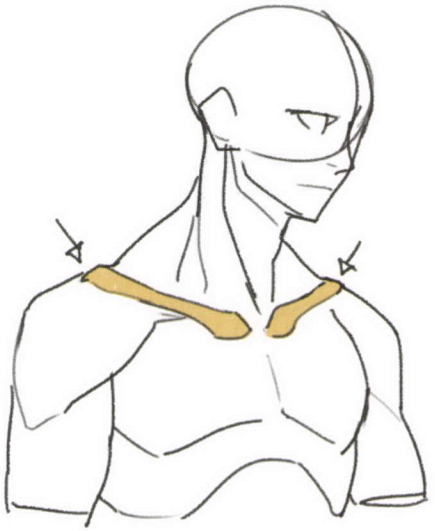


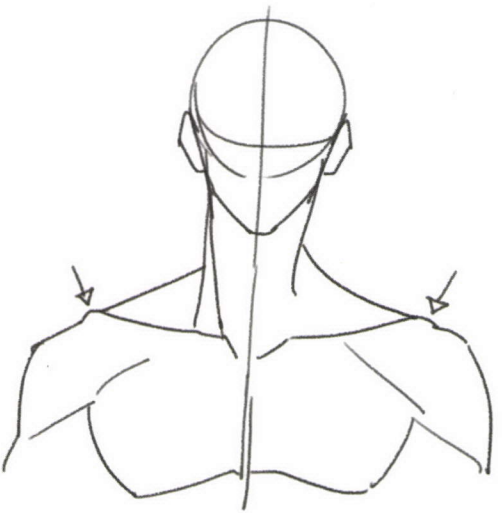


만화적인 표현으로 어깨가 처진 느낌을 더 살리기 위해 쇄골의 방향을 살짝 아래로 내려 주기도 한다.

In a cartoonish expression, the direction of the collarbone is slightly lowered to emphasize the feeling of sagging shoulders.

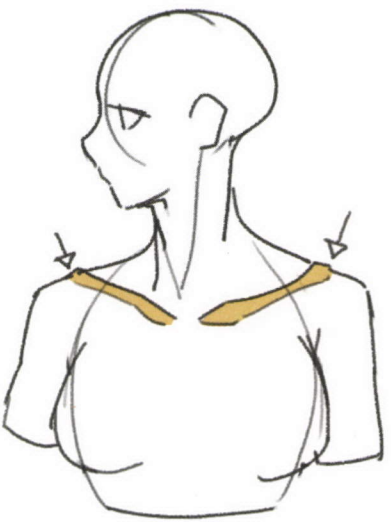


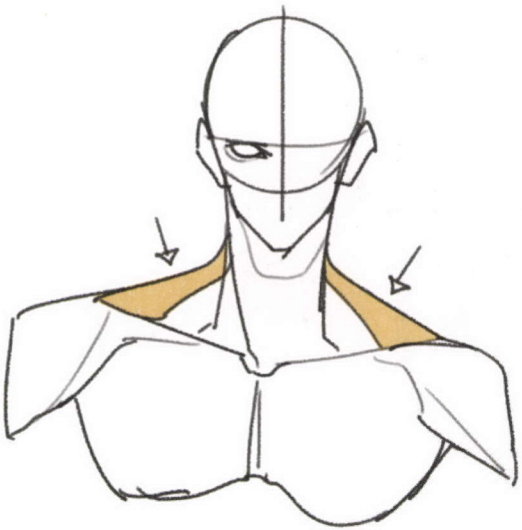




어깨가 시작하는 지점에 쇄골로 살짝 돌출되는 부분을 그리면 인체의 디테일이 살아난다.

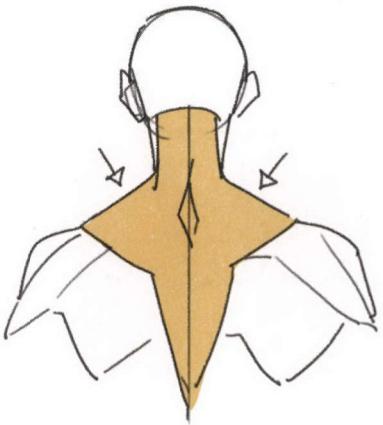
To add extra detail, draw the top of the collarbone protruding near the starting point of the shoulder.

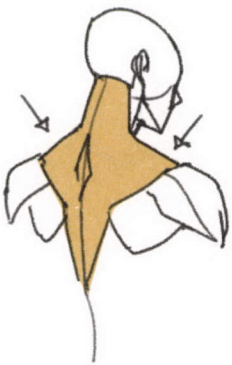


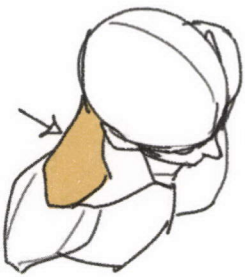


목덜미에서 내려오는 등세모근의 근육 형태는 머리, 목, 어깨 등을 연결한다.

The shape of the trapezius muscle that descends from the nape of the neck connects the head, neck, shoulders, and back.

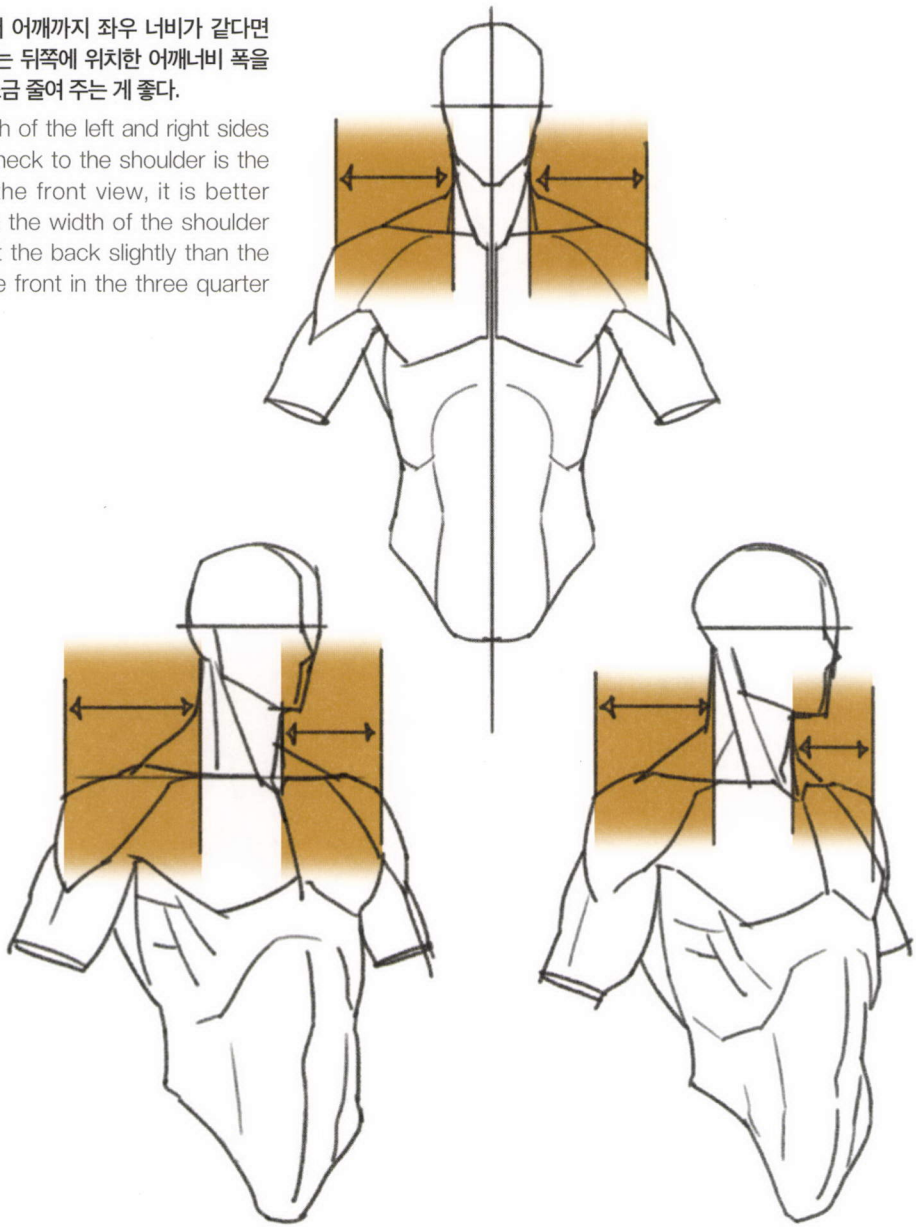


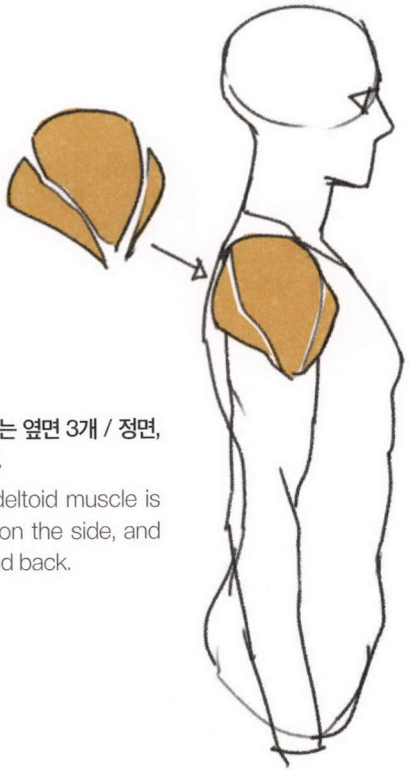




정면 목에서 어깨까지 좌우 너비가 같다면 반측면에서는 뒤쪽에 위치한 어깨너비 폭을 앞쪽보다 조금 줄여 주는 게 좋다.

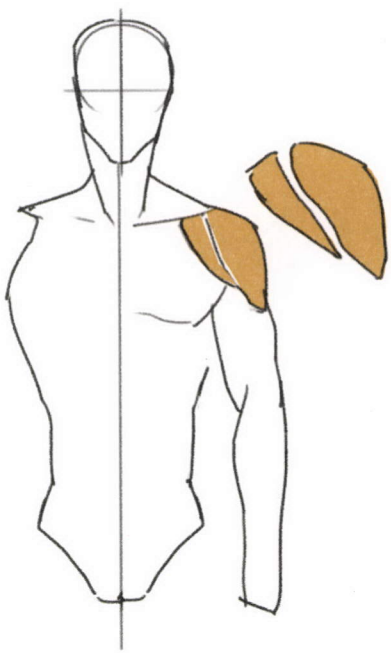
If the width of the left and right sides from the neck to the shoulder is the same in the front view, it is better to reduce the width of the shoulder located at the back slightly than the one at the front in the three quarter view.

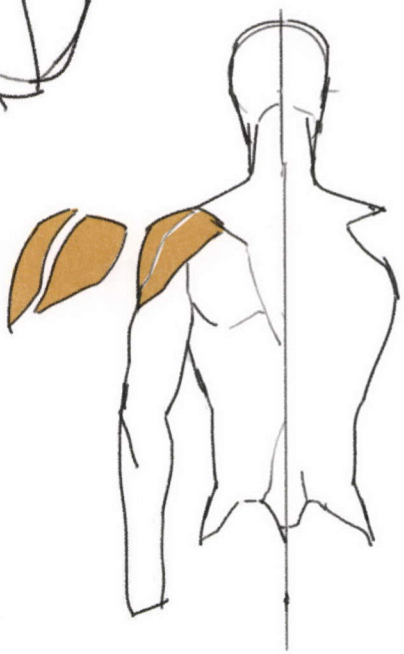


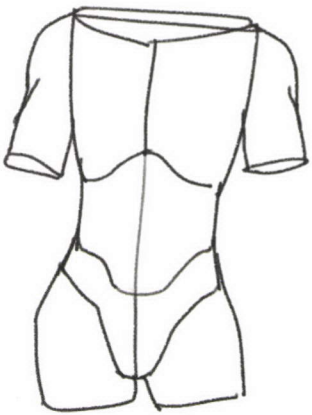


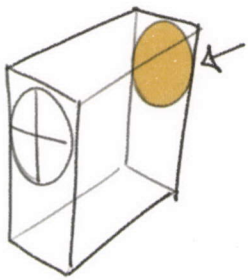
어깨 삼각근의 덩어리는 옆면 3개 / 정면, 뒷면 2개로 나눠 준다.

The mass of the deltoid muscle is divided into three on the side, and two on the front and back.



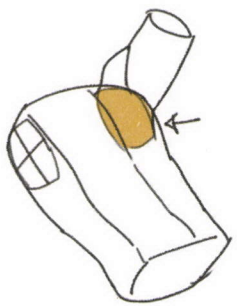


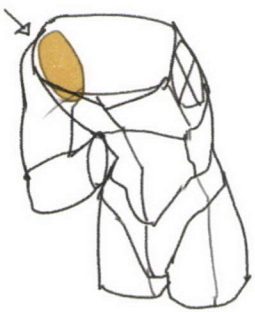


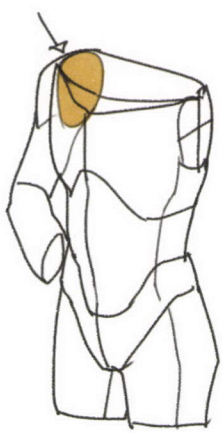


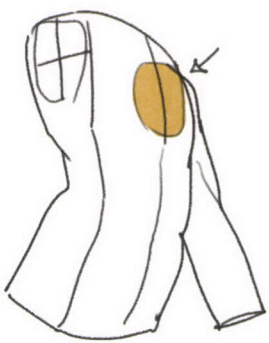
상체를 직사각형이라 생각하면 각도에 변하는 가려지는 팔, 어깨의 위치를 파악할 수 있다.

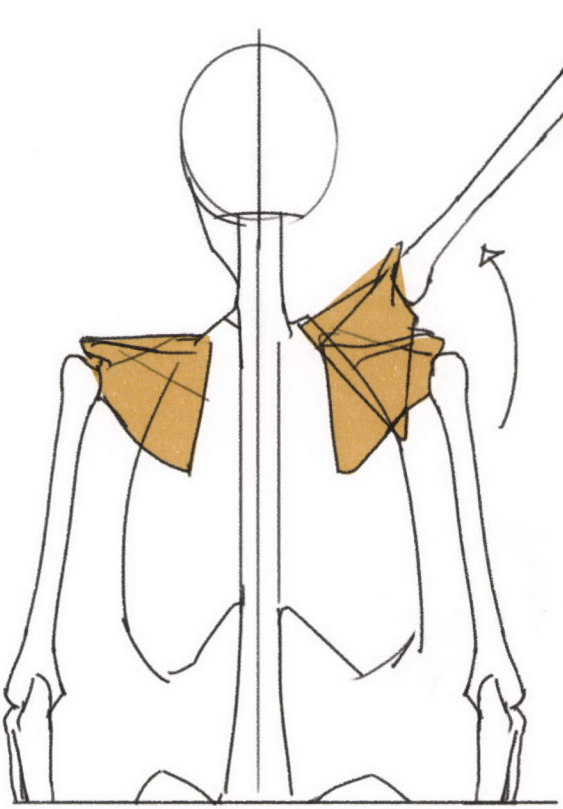
If you think of the upper body as a rectangle you can grasp the positions of the arm and shoulder that are hidden on the opposite side of the viewing angle.





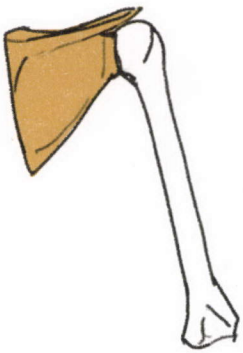


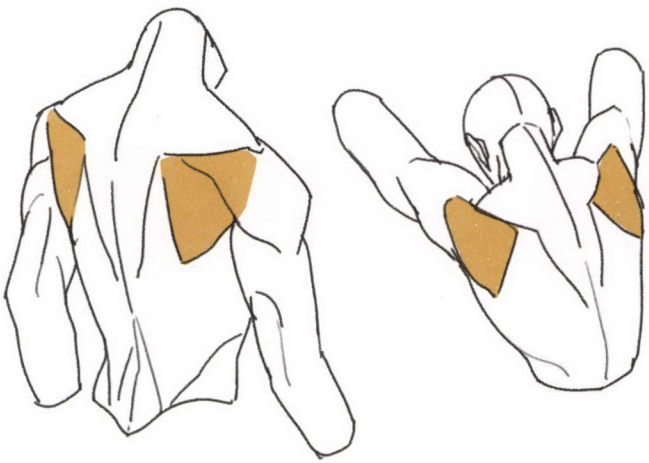




등을 표현할 때 견갑골만 잘 표현해도 멋진 뒷모습이 그려진다.

When expressing the back, a nice back figure is drawn even if only the shoulder blade (scapula) is well expressed.



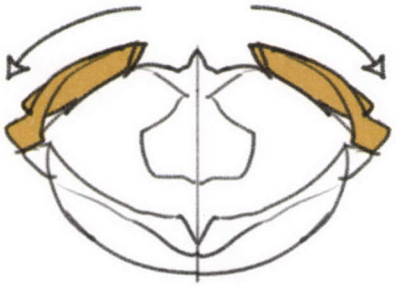


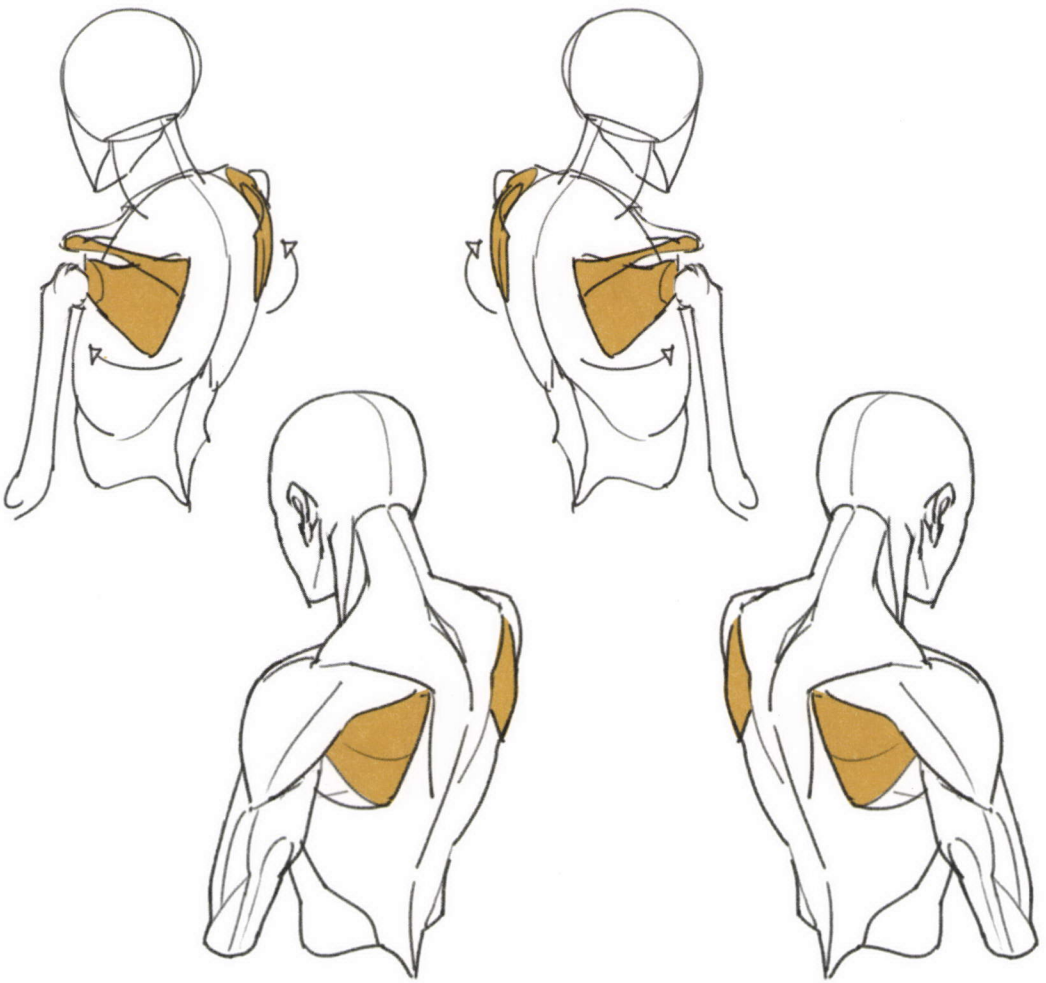
견갑골은 삼각형 형태를 띠며 팔이 움직일 때 같이 움직이게 된다.

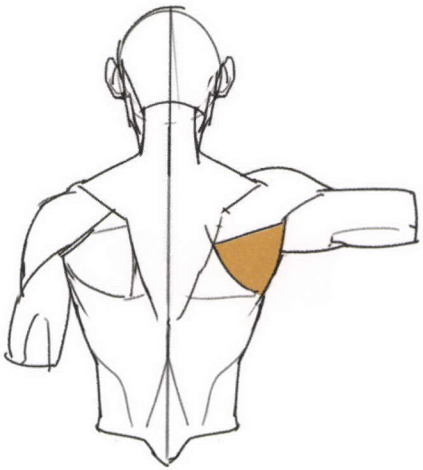
The scapula has a triangular shape and moves together when the arm moves.

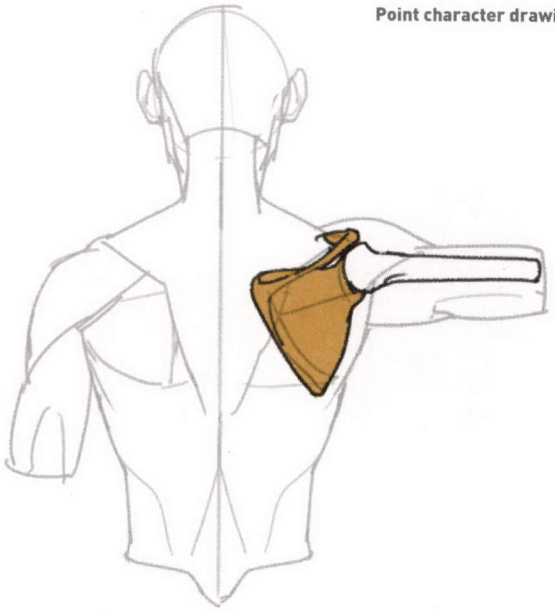
등에 있는 견갑골의 형태는 몸에 맞춰 휘어진 상태로 붙어 있다.

The shape of the scapula on the back is attached in a curved state according to the shape of the body.



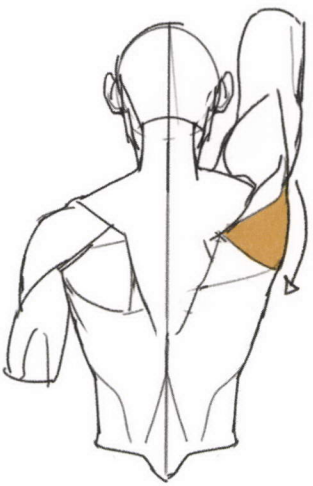


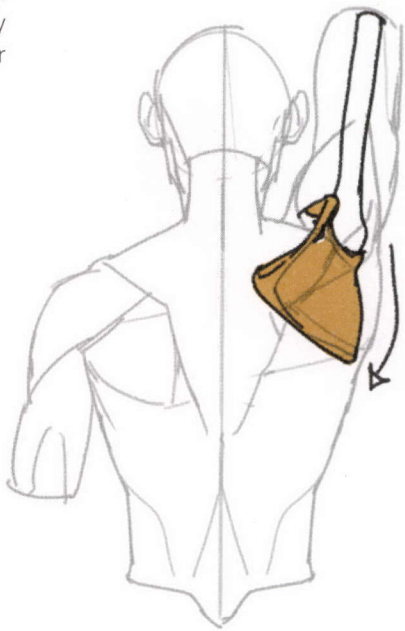


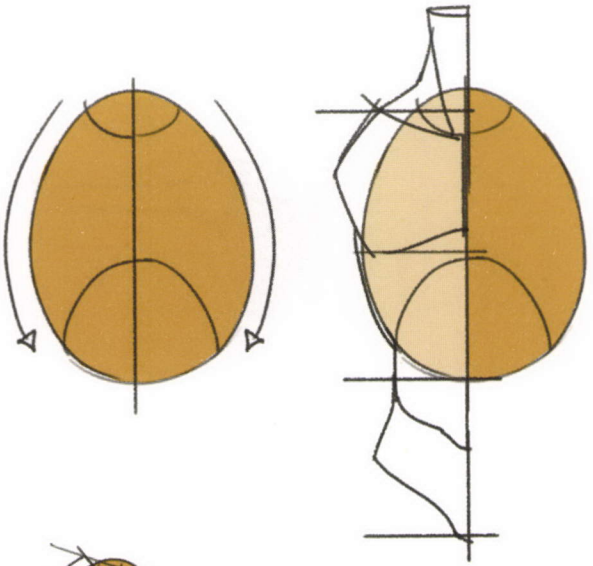


팔을 수직으로 들어 올릴 때 어깨뼈인 견갑골로 인해서 등의 윗부분이 살짝 돌출된다.

When the arm is raised vertically, the upper part of the back protrudes slightly due to the scapula, which is the shoulder bone.

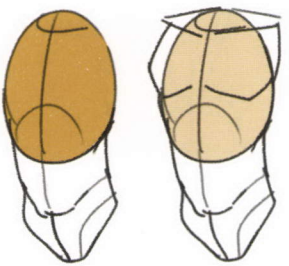


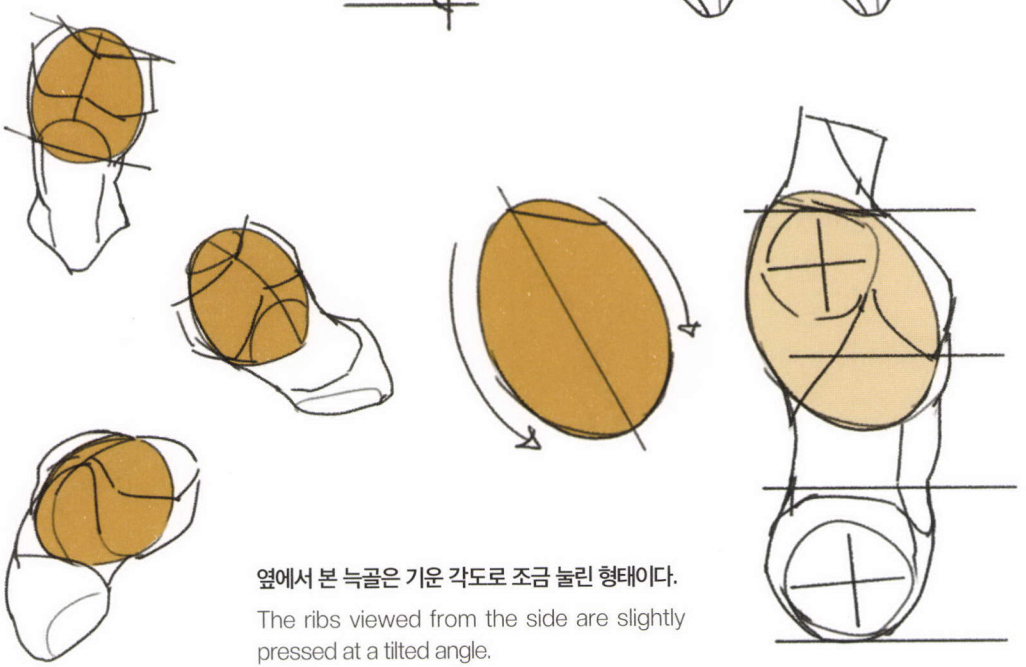




가슴 부위를 그릴 때 늑골의 형태인 달걀 모양을 떠올리며 그린다.

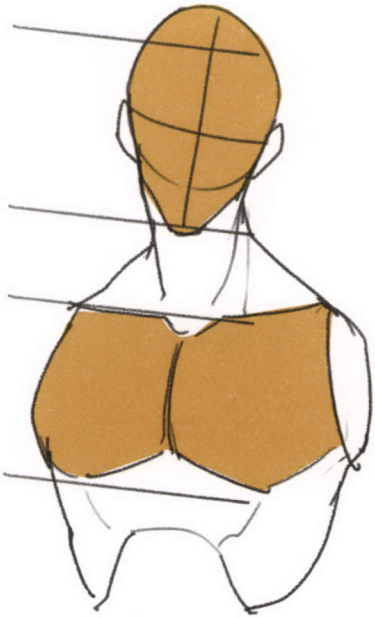
The chest area is drawn by recalling the shape of an egg, which is the form of the ribs.

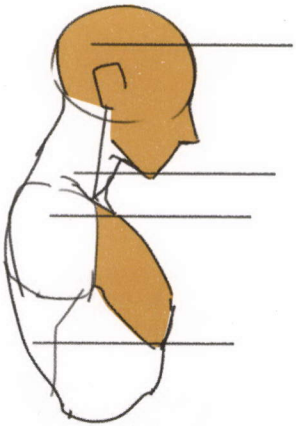




옆에서 본 늑골은 기운 각도로 조금 눌린 형태이다.

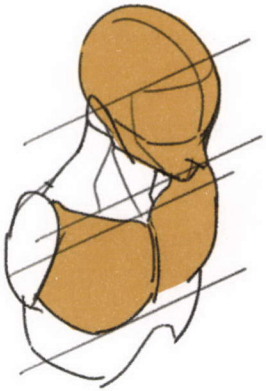
The ribs viewed from the side are slightly pressed at a tilted angle.

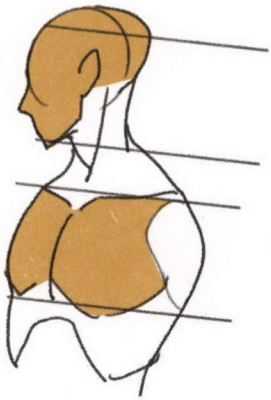


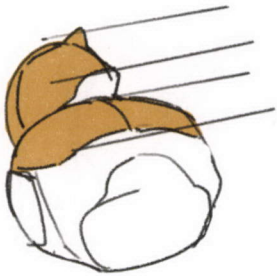


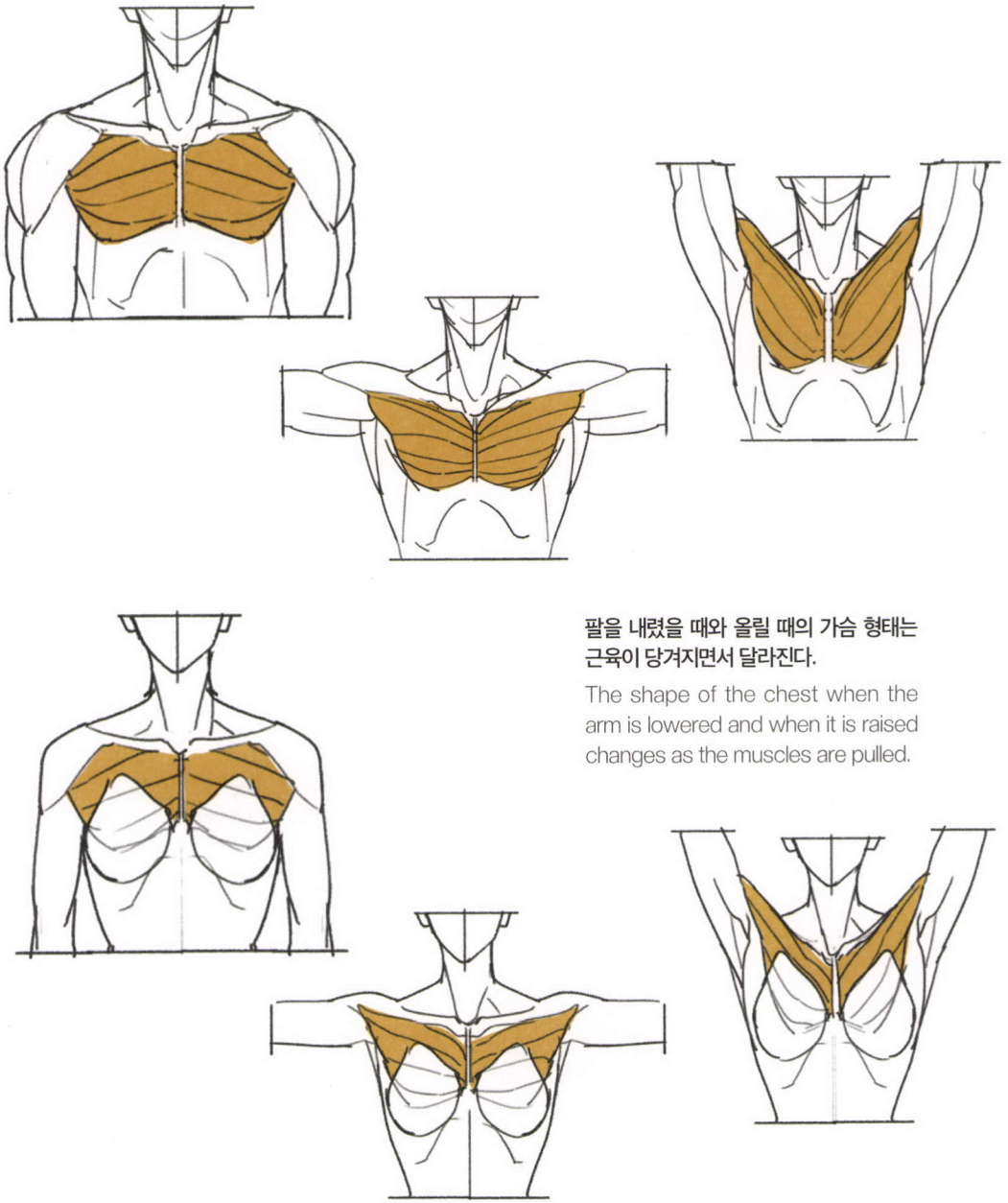
성인 기준으로 가슴 크기를 그릴 때 머리 크기와 유사하거나 혹은 조금 더 작게 그리면 된다.

When drawing a chest size based on an adult, draw it similar to or slightly smaller than the size of the head.



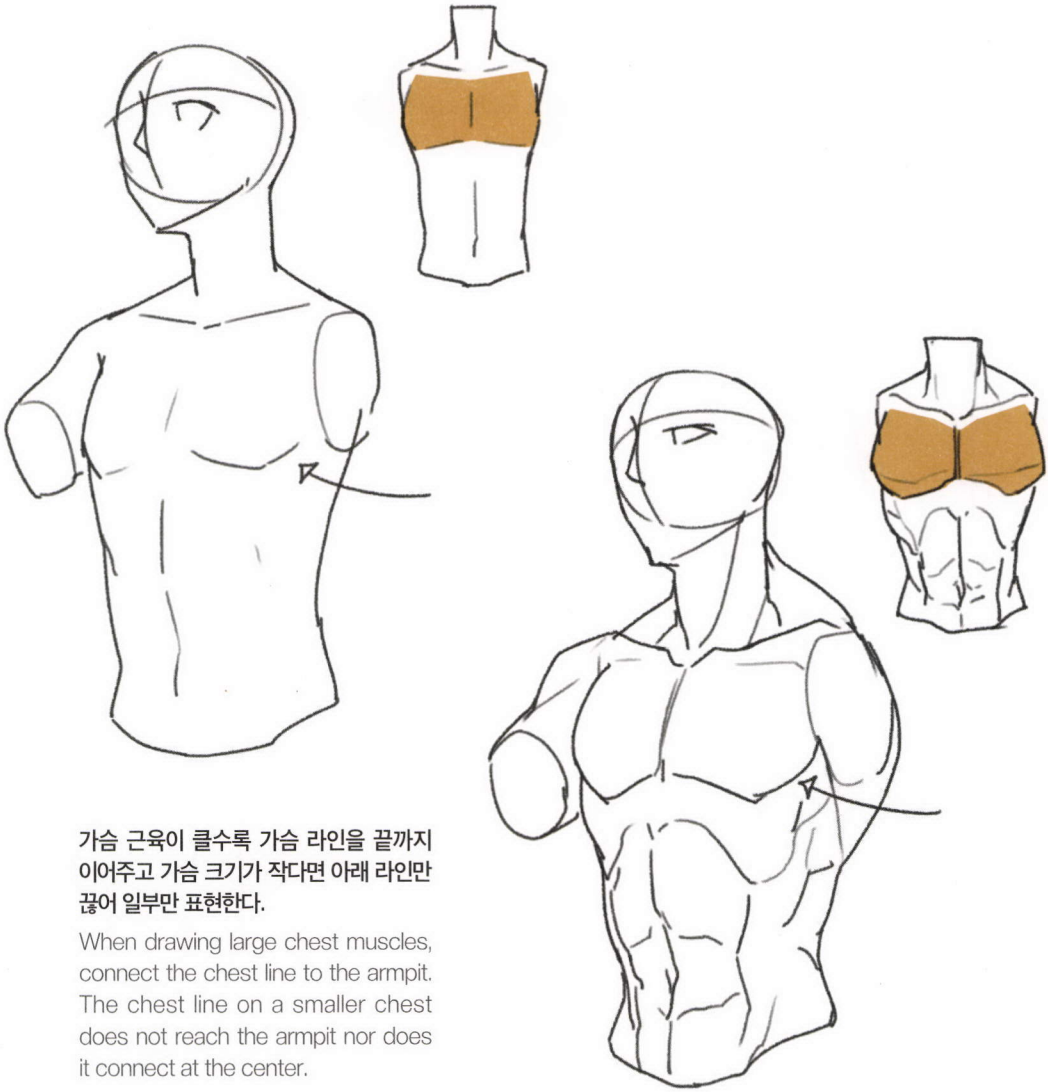






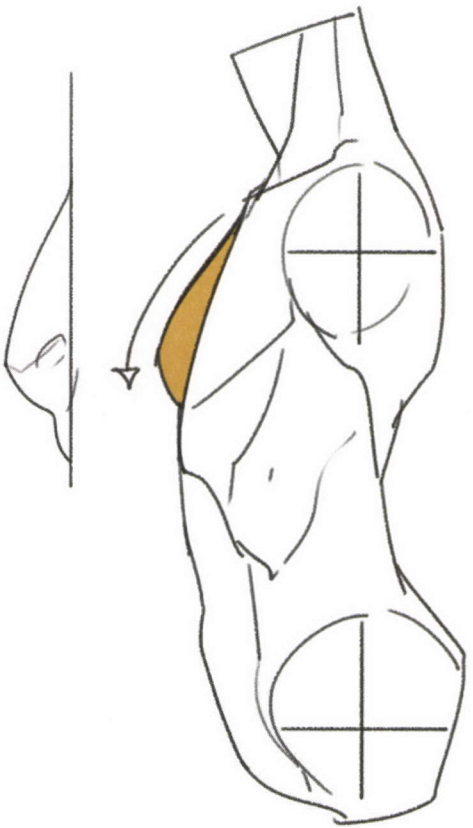
팔을 내렸을 때와 올릴 때의 가슴 형태는 근육이 당겨지면서 달라진다.

The shape of the chest when the arm is lowered and when it is raised changes as the muscles are pulled.



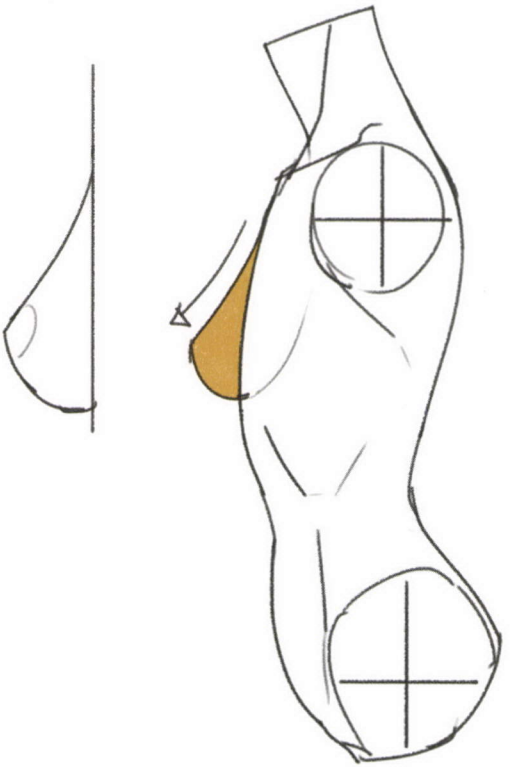
가슴 근육이 클수록 가슴 라인을 끝까지 이어주고 가슴 크기가 작다면 아래 라인만 끊어 일부만 표현한다.

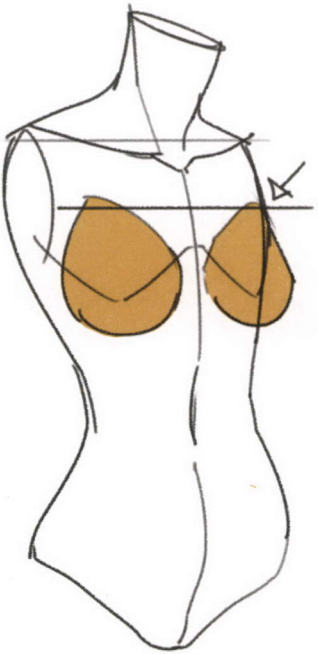
When drawing large chest muscles, connect the chest line to the armpit. The chest line on a smaller chest does not reach the armpit nor does it connect at the center.



기본 가슴 형태에서 남자와 여자는 가슴 곡선을 다르게 만들어 그린다.

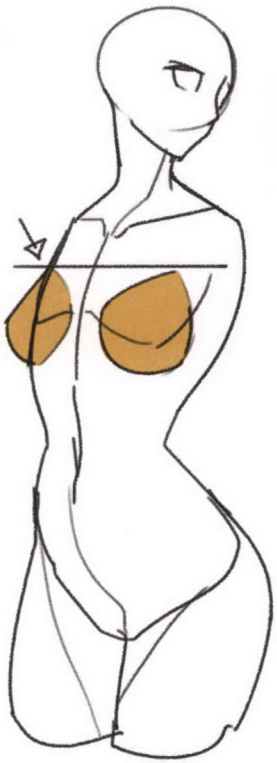
In the basic form of the chest, the curves of the chest of men and women are drawn differently.

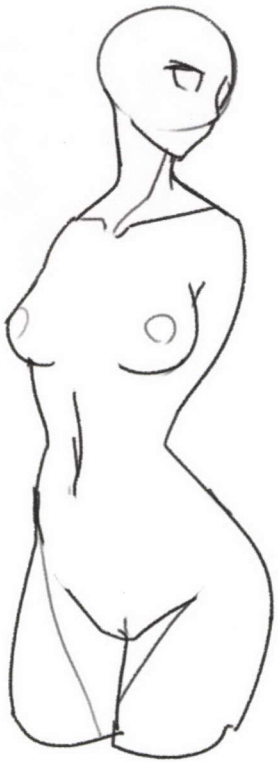




여자 캐릭터의 가슴은 생각보다 밑에서 시작하기 때문에 남자 가슴 중간 정도 위치에 곡선의 가슴 형태가 그려진다고 생각한다.

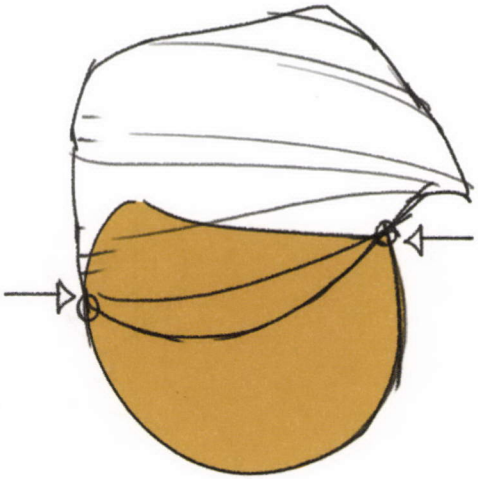
the female character's chest starts lower than you think, so the shape of the curved breast is drawn from the middle of the male breast.

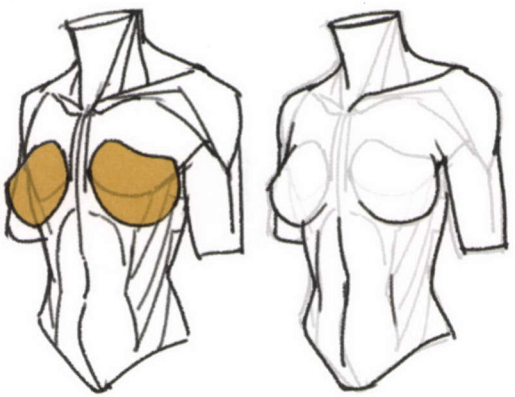


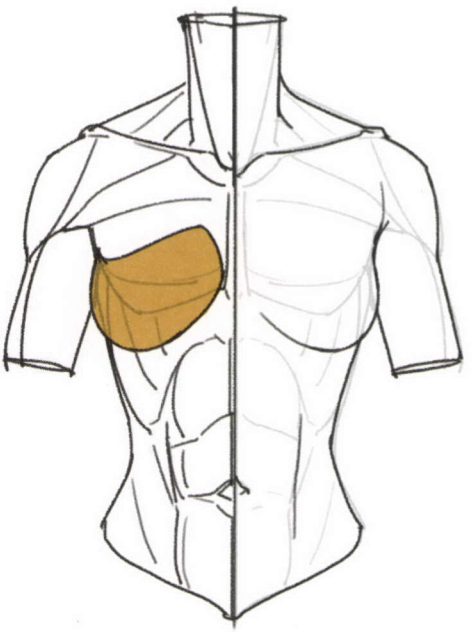


여자 가슴은 지방조직으로 구성된 형태이다.

Women's breasts are made up of fatty tissue.

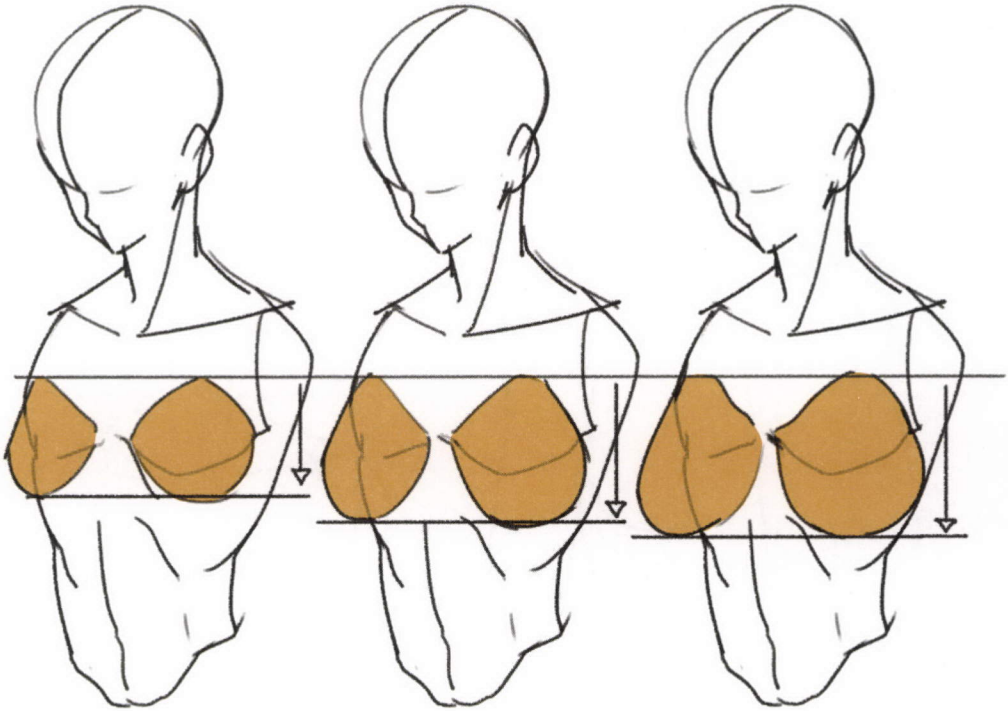






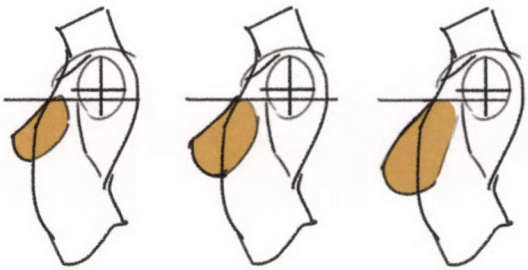
가슴 근육 양쪽 끝부분에 지방이 붙어 있기 때문에 가슴 근육을 고려해 여자 가슴 라인을 그리면 쉽다.

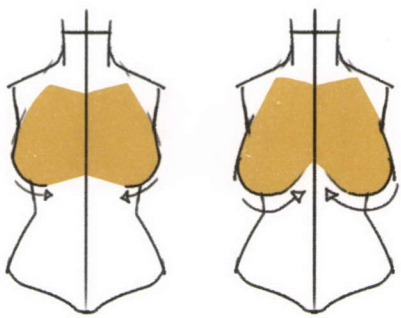
Since fat is attached to both ends of a woman's chest muscles, draw the chest line with reference to the chest muscles.



여성 가슴은 근육이 아닌 지방이기 때문에 크기에 따라 위쪽이 아니라 아래쪽 기준으로 위치 변화를 만들어 준다.

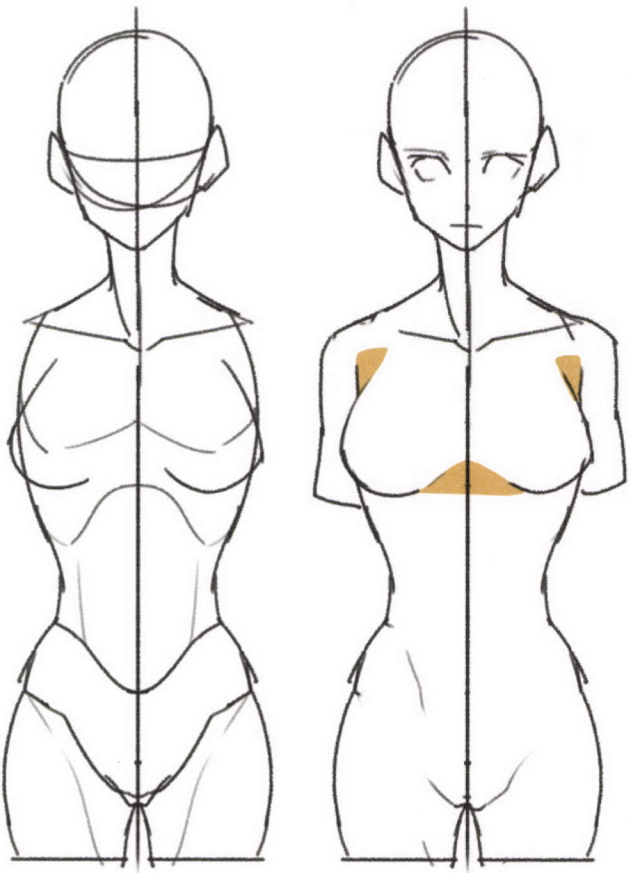
A woman's chest is fat, not muscle. Therefore, the position of the upper chest does not change according to the size of the chest, but the lower chest does.





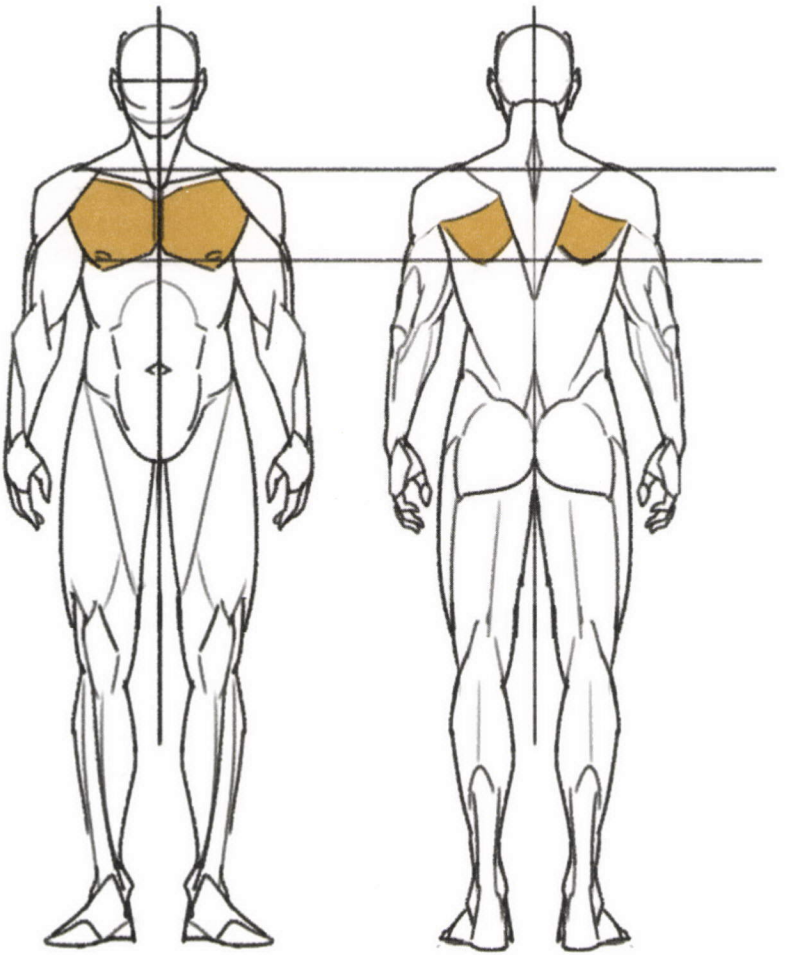
가슴 크기에 따라서 가슴 아래 라인 길이에 변화를 줘야 한다.

Depending on the size of the breasts, the length of the lower breast line should be changed.



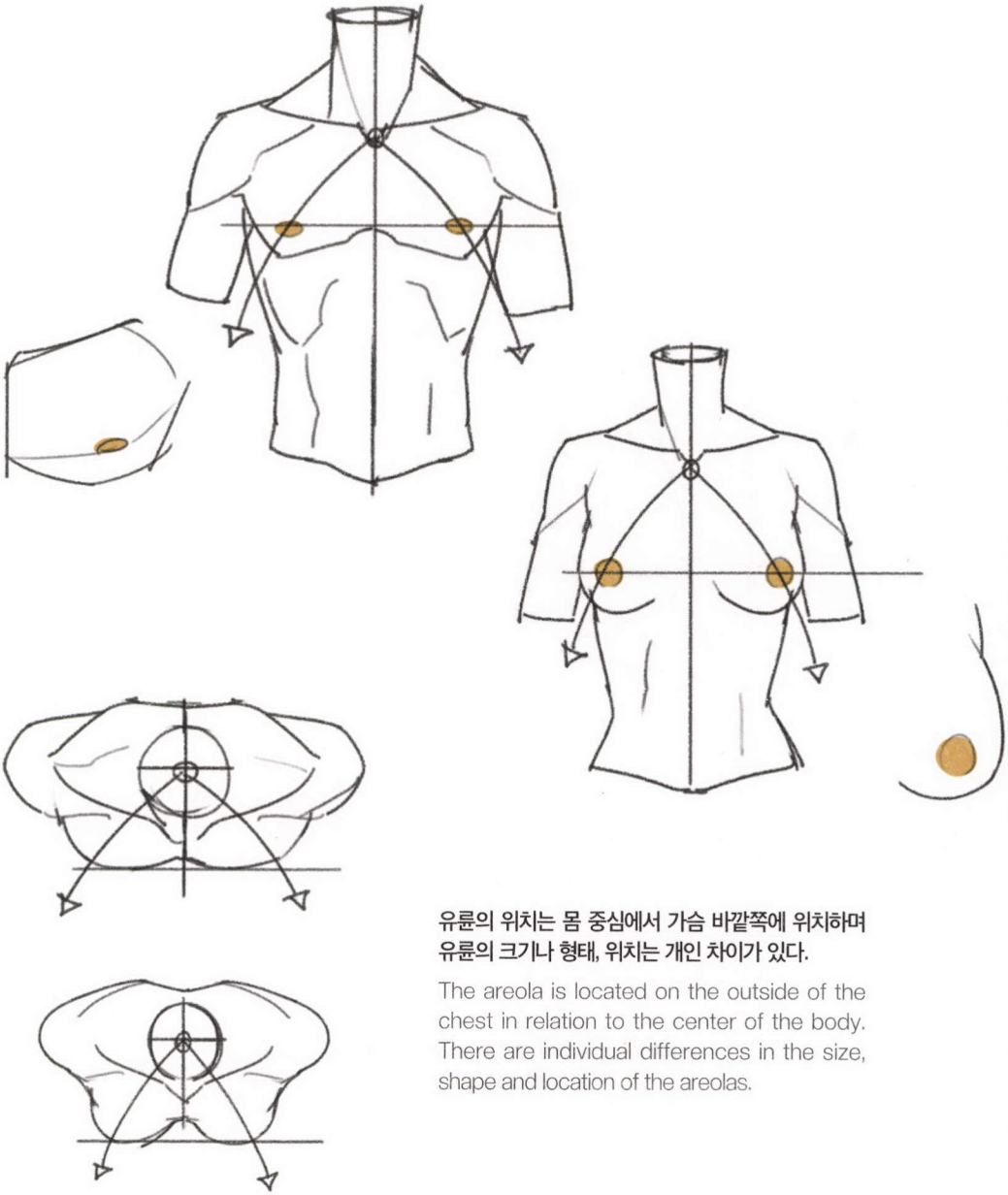
여자 가슴 라인을 살려 주는 포인트로 겨드랑이와 가슴 밑 가운데에 삼각형 공간을 고려하며 그린다.

When drawing the silhouette of breasts, it helps to imagine three triangles, two in the armpit and one at the center of the chest.



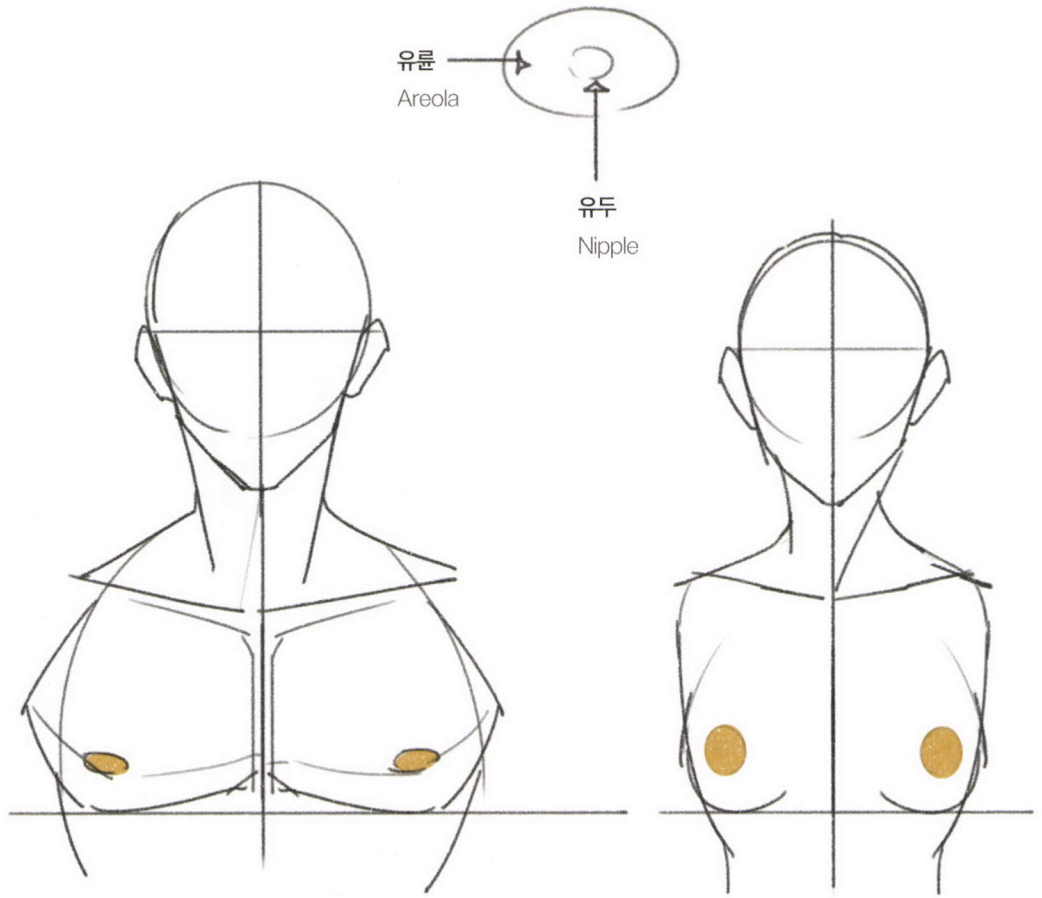
정면 가슴 유두 위치와 등 쪽 견갑골 표현 위치는 같다.

The position of the nipple on the front chest and the position of the scapula on the back are the same.



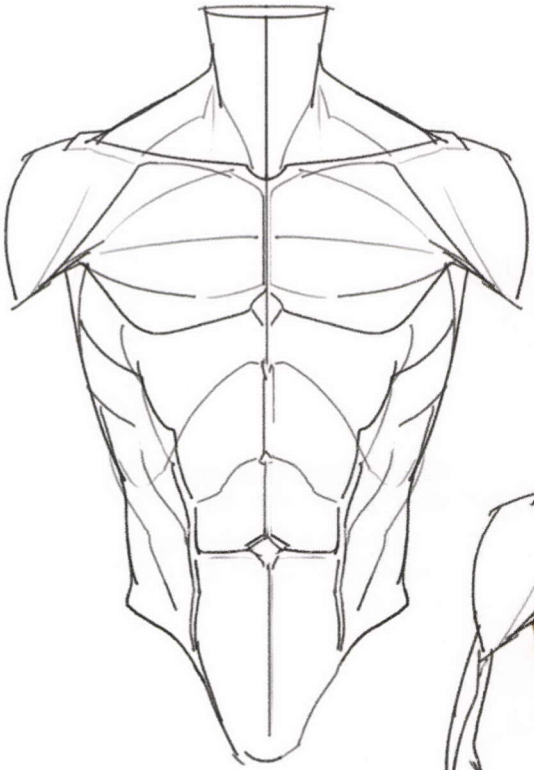
유륜의 위치는 몸 중심에서 가슴 바깥쪽에 위치하며 유륜의 크기나 형태, 위치는 개인 차이가 있다.

The areola is located on the outside of the chest in relation to the center of the body. There are individual differences in the size, shape and location of the areolas.



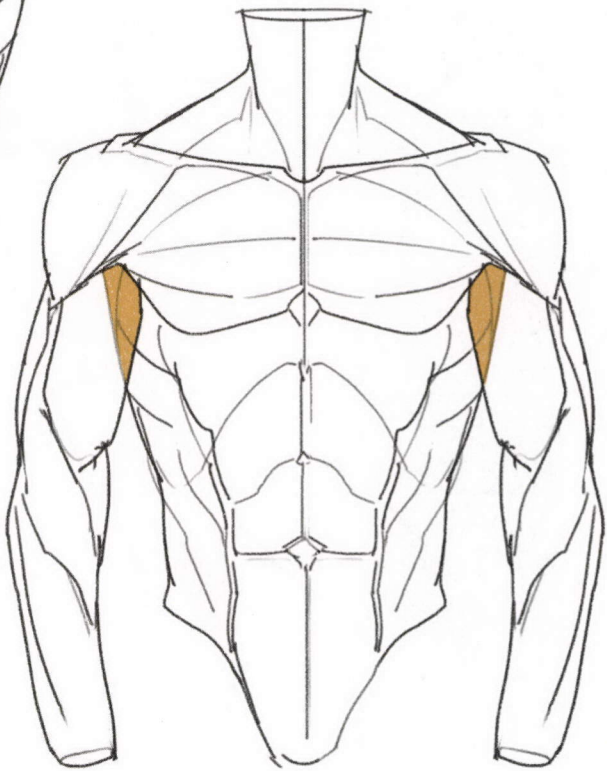
유륜의 형태는 남자는 타원형, 여자는 원형으로 그린다.

The shape of the areola is oval for men and circular for women.



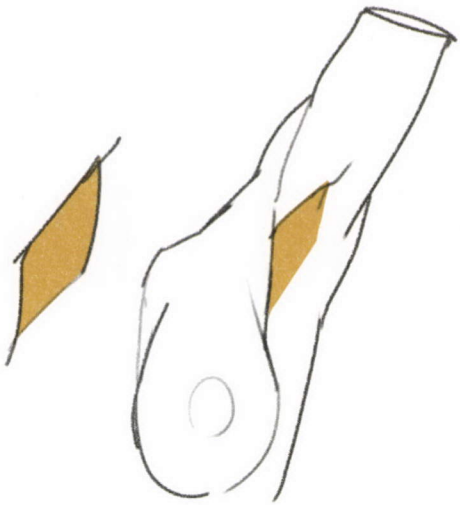
겨드랑이 쪽 몸의 일부는 팔에 가려진다.

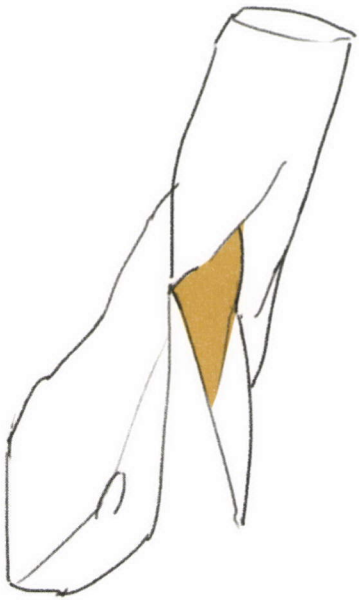
Part of the body on the armpit side is covered by the arms.

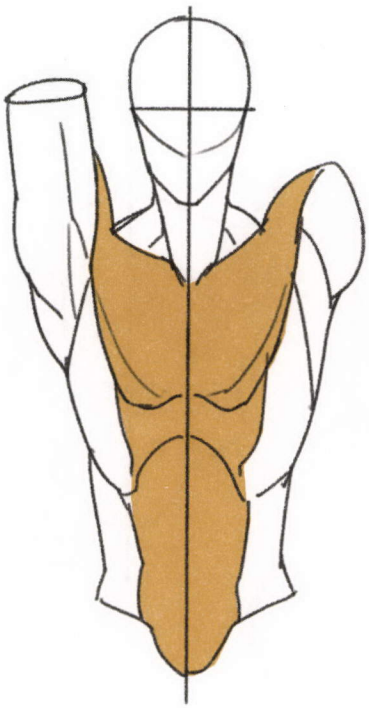


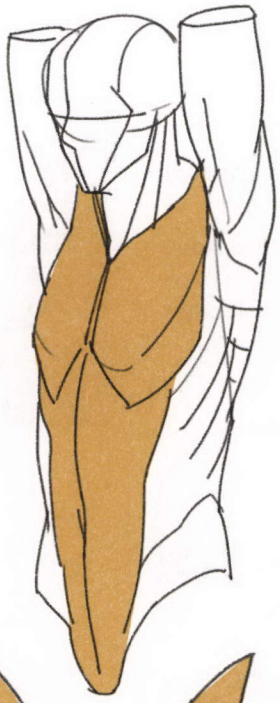
팔을 높게 올리면 기울어진 마름모 형태를 고려해 겨드랑이 라인을 그린다.

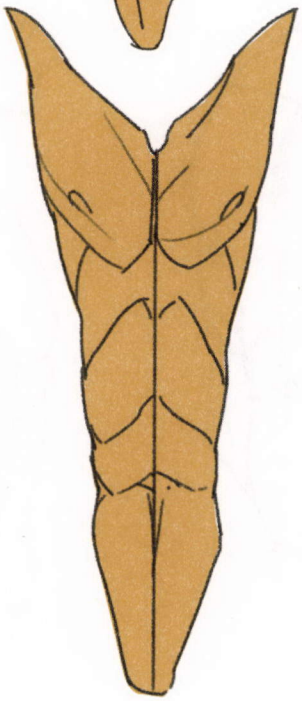
When the arm is raised high, the armpit line is drawn in the shape of a tilted rhombus.









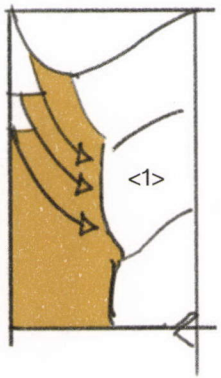


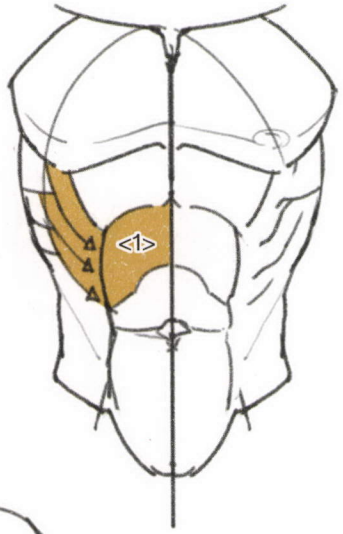
팔을 높이 들어 올리면 가슴의 외곽 라인과 복근의 라인이 자연스럽게 이어진다.

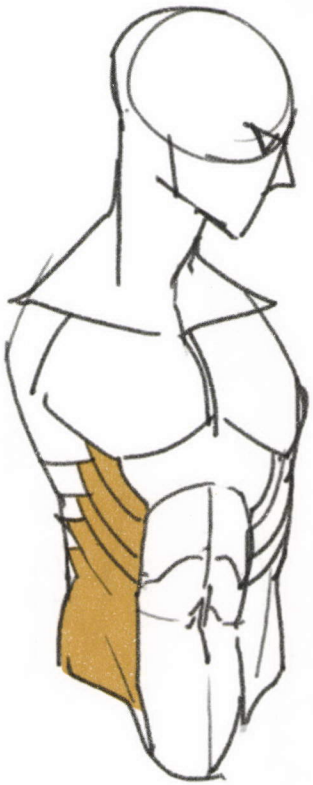
When the arms are raised high, the outer line of the chest and the line of the abdominal muscles naturally connect.

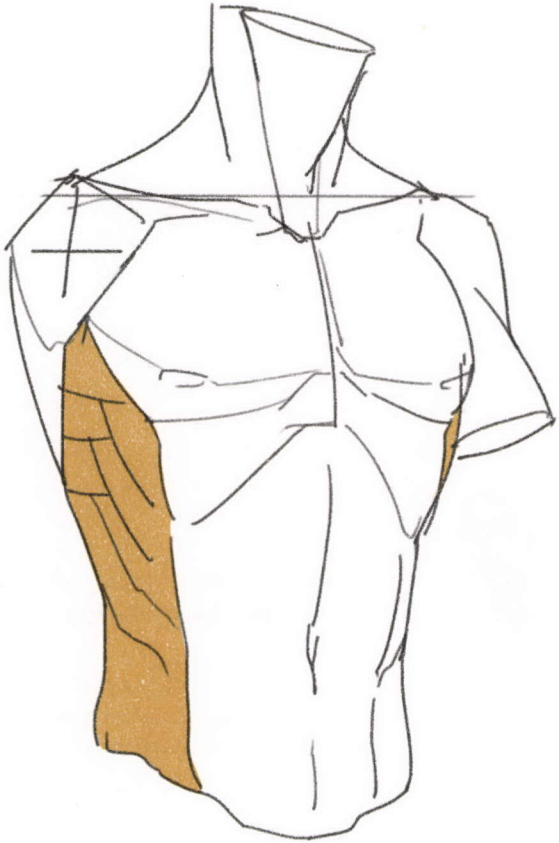
외복사근을 복근 <1>로 향하는 위치에 3개의 곡선을 그어 흐름을 만든다.

Draw three curves at the location of the abdominal muscles <1> to create the flow of the external oblique abdominal muscles.



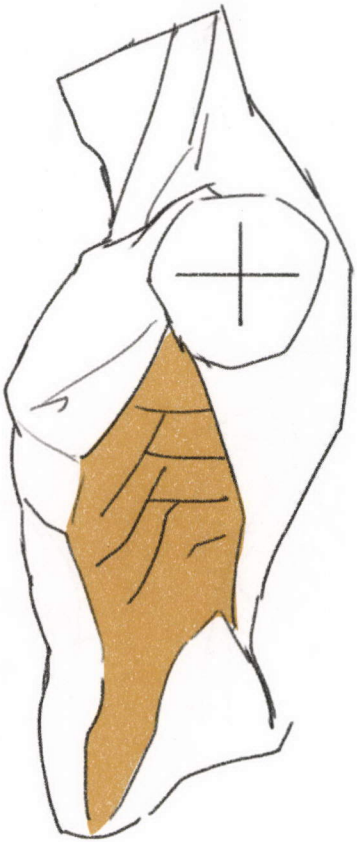


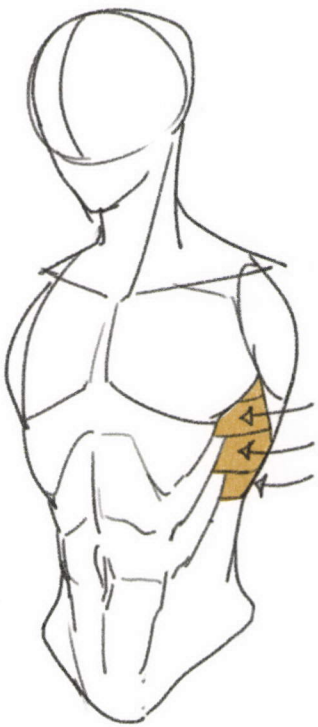


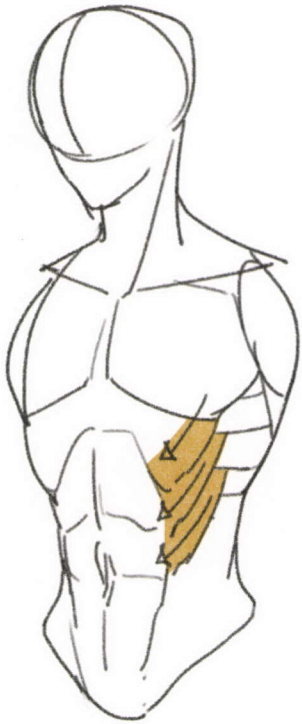


상체 근육 표현으로 복근 옆 옆구리 범위에 선을 교차하며 배 바깥 빗근을 표현하자.

As an expression of the upper body muscles, the external oblique abdominal muscles are expressed by crossing lines in the flank range next to the abdominal muscles.

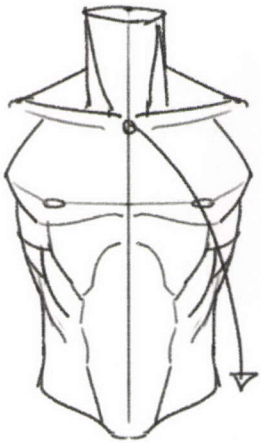


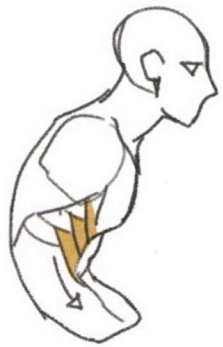




배 바깥 빗근을 예쁘게 표현하는 방법은 교차되는 지점의 근육 각도를 다르게 주면 된다.

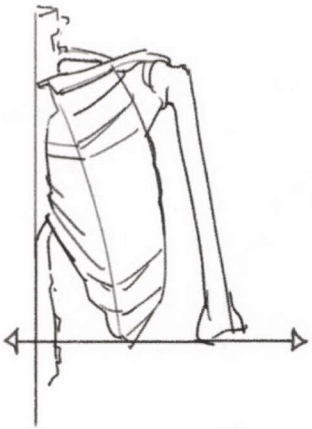
As a way of expressing the external oblique muscles you can change the angle of the muscles at the point where the muscles intersect.

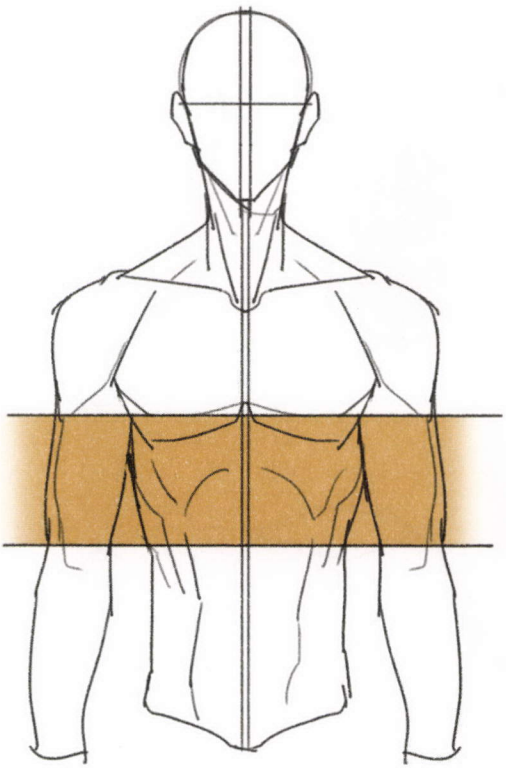


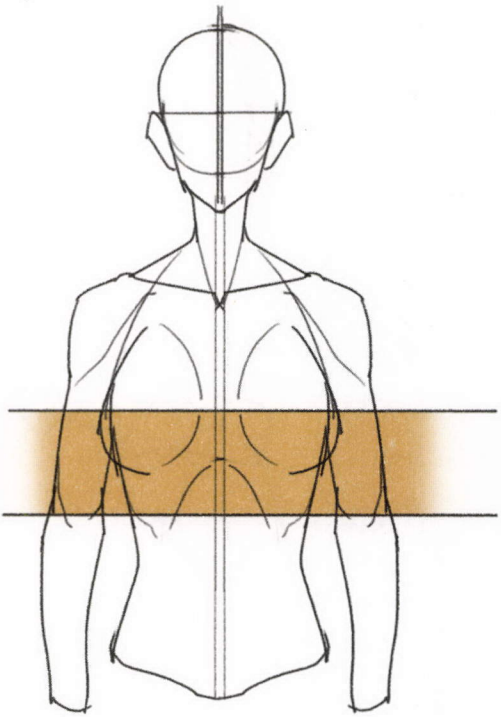


상체에서 늑골 끝과 팔이 접히는 부분은 수평한 위치에 그려진다.

The bottom of the ribs and the elbow should be aligned horizontally.

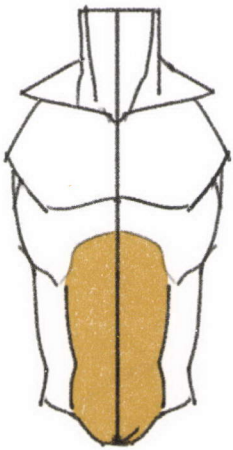


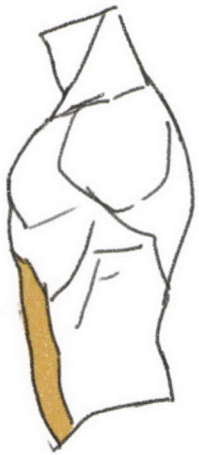


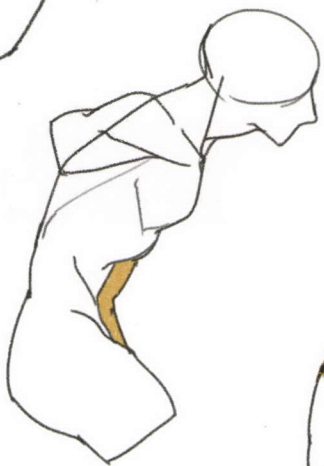


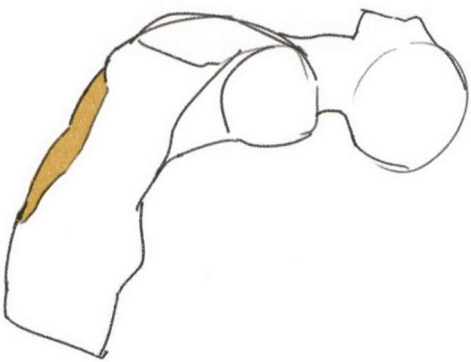
인체 옆면에서의 복근 너비는 생각보다 좁다.

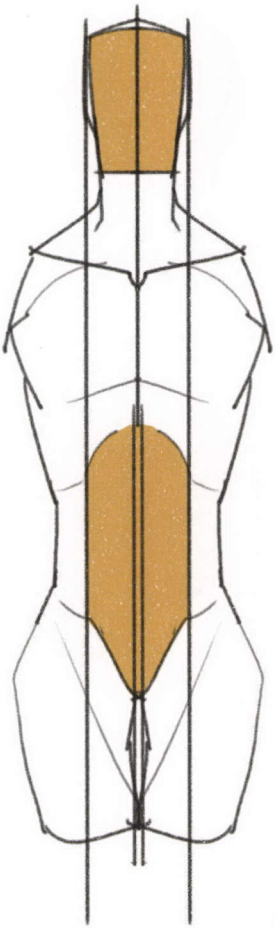
The width of the abdominal muscles on the side of the body is narrower than you might expect.





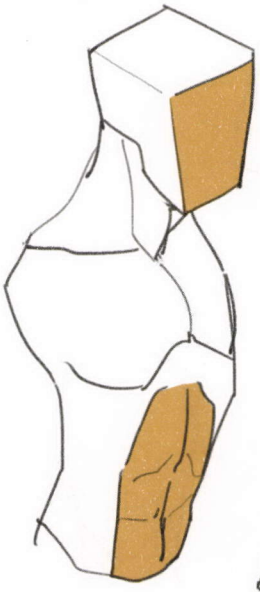


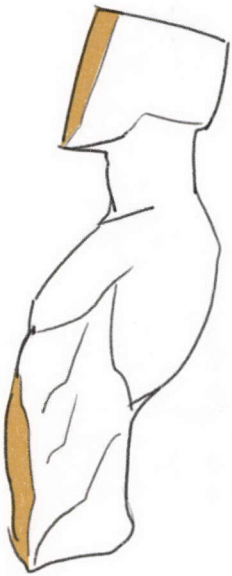


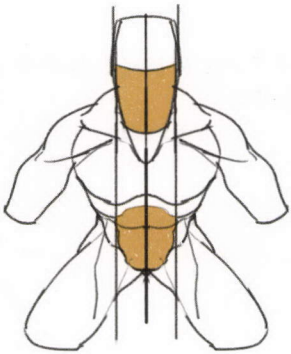


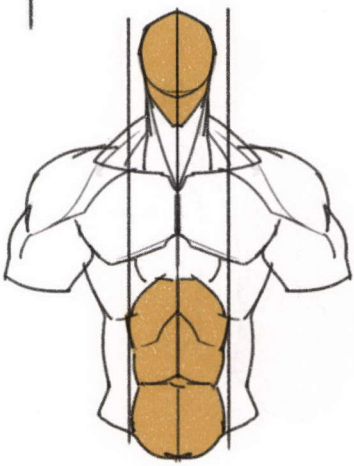
복근 너비는 정면 얼굴 가로 너비와 비슷하다.

The width of the abs is similar to the width of the front face.



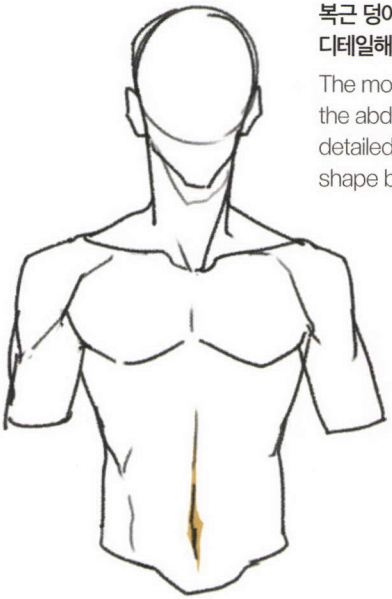






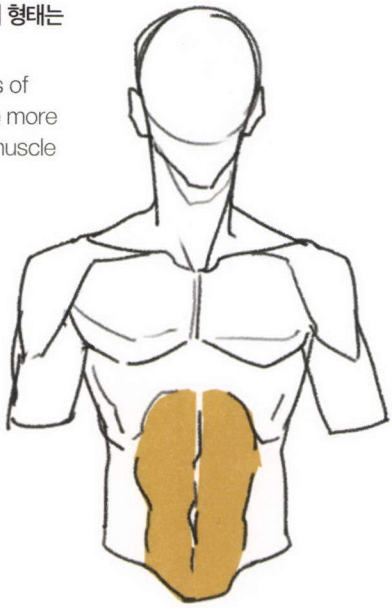
몸이 큰 근육일 경우 얼굴 너비보다 크게 복근을 잡아 준다.

If the muscles in the body are large, set the abdominal muscles larger than the width of the face.



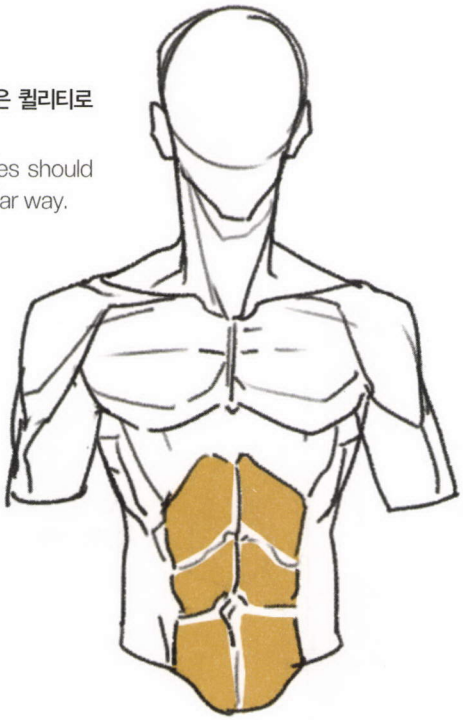
복근 덩어리를 쪼갤수록 근육의 형태는 디테일해지며 복잡해진다.

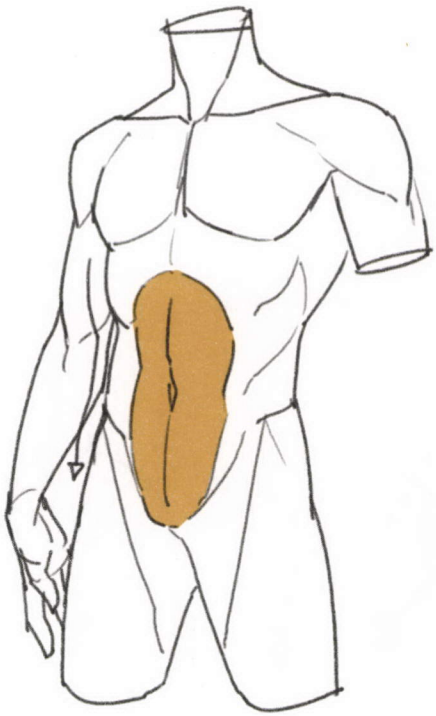
The more defined the mass of the abdominal muscles, the more detailed and complex the muscle shape becomes.



이때, 주변 근육 역시 똑같은 퀄리티로 쪼개 줘야 한다.

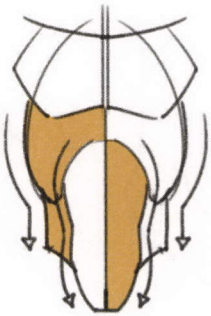
The surrounding muscles should also be defined in a similar way.

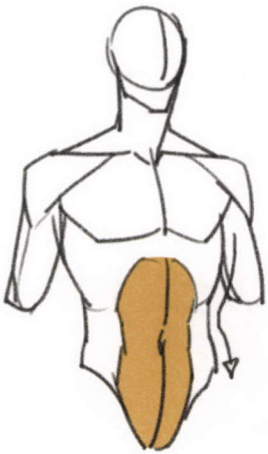


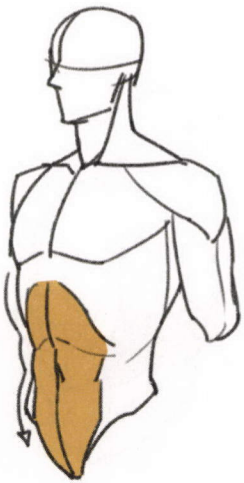


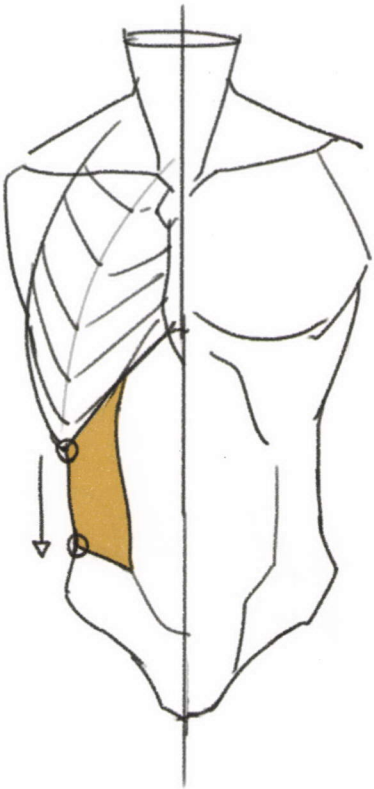
복근의 실루엣은 옆모습, 혹은 옆모습에 가까운 반측면일 때 실루엣에 영향을 끼치며 그 외에는 늑골과 허리 라인의 실루엣으로 만들어 준다.

For the silhouette of the abdominal muscles, it affects the silhouette when it is a side view or a three-quarter view close to the side view. Other than that, you can create a silhouette of the abs with the silhouette of the ribs and waist line.



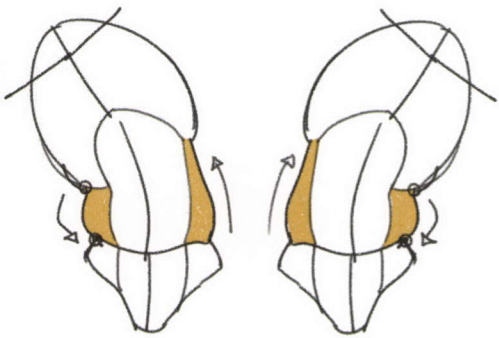


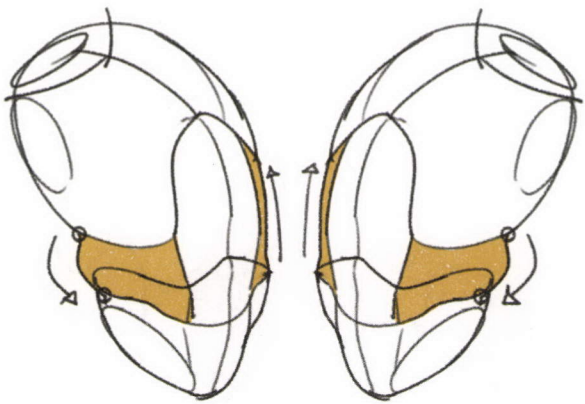


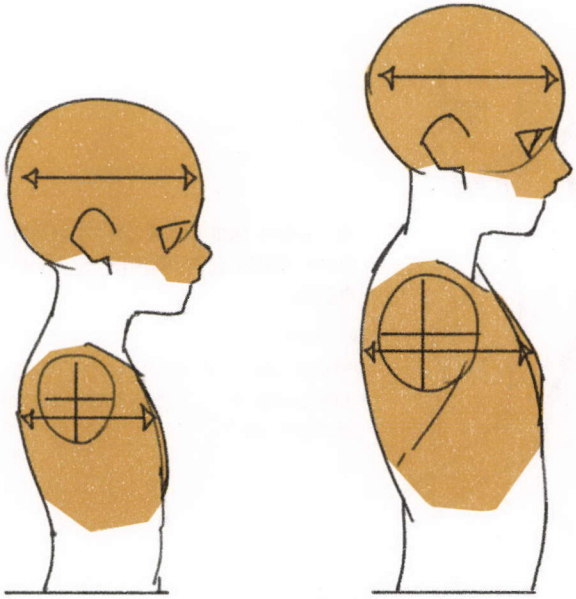


옆구리가 접히는 경우 늑골과 골반의 끝부분을 고려해서 튀어나오는 범위를 만들면 된다.

When the torso is folded to the side, the mass between ribs and pelvis protrudes slightly.

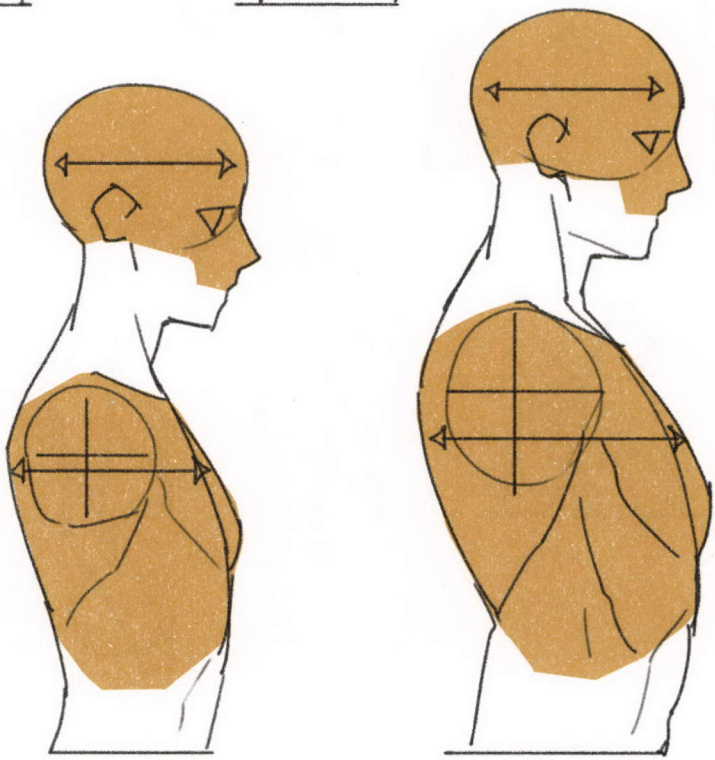


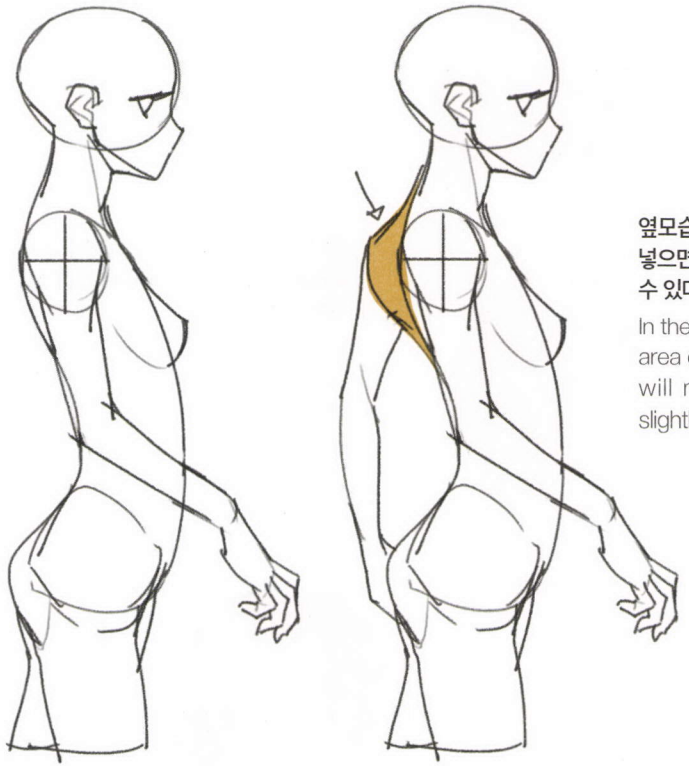




옆모습에서 두상 크기와 비례해 상체 너비를 가늠하면 나이에 맞는 캐릭터를 표현할 수 있다.

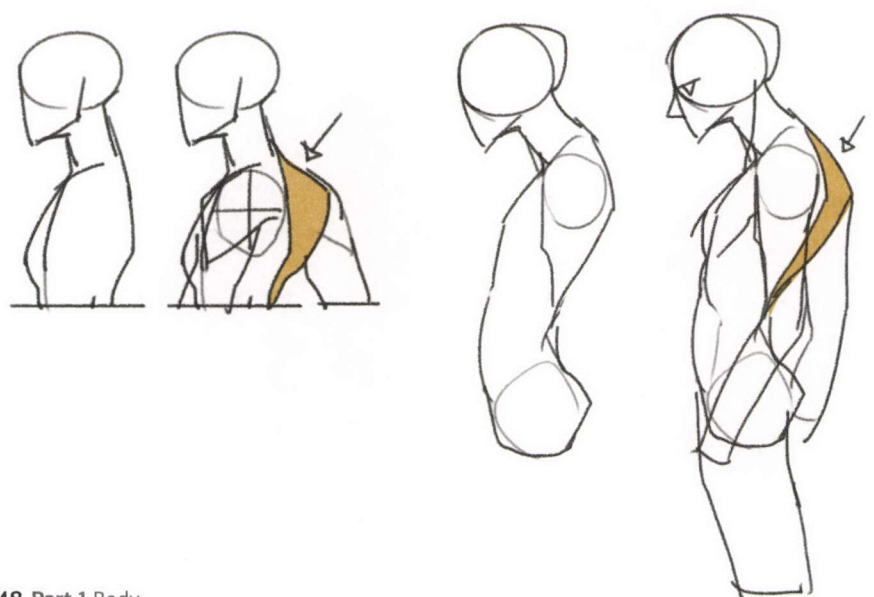
By measuring the width of the upper body in proportion to the size of the head from the side profile, you can express a character at different ages.

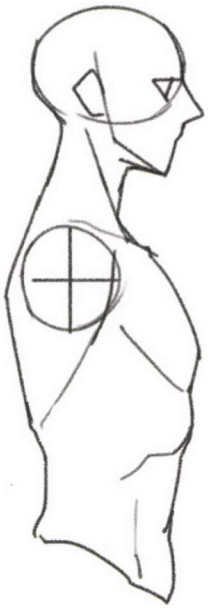




옆모습에서 상체 뒤쪽에 삼각형 면적을 넣으면 상체가 살짝 비틀어진 느낌을 줄 수 있다.

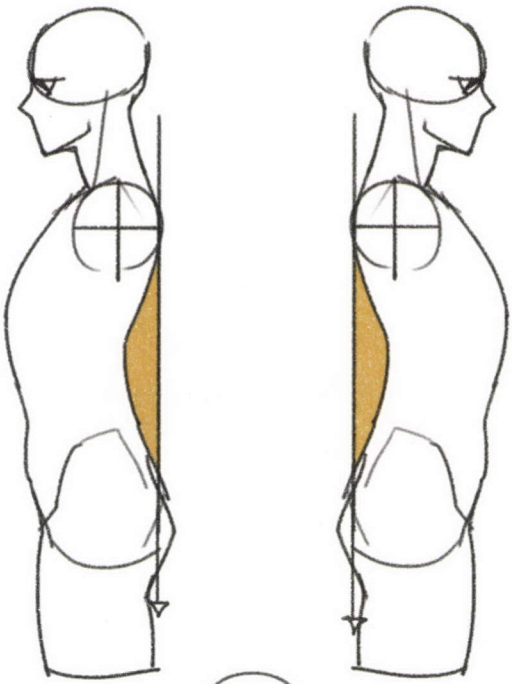
In the side view, drawing a triangular area on the back of the upper body will make the upper body look slightly twisted.





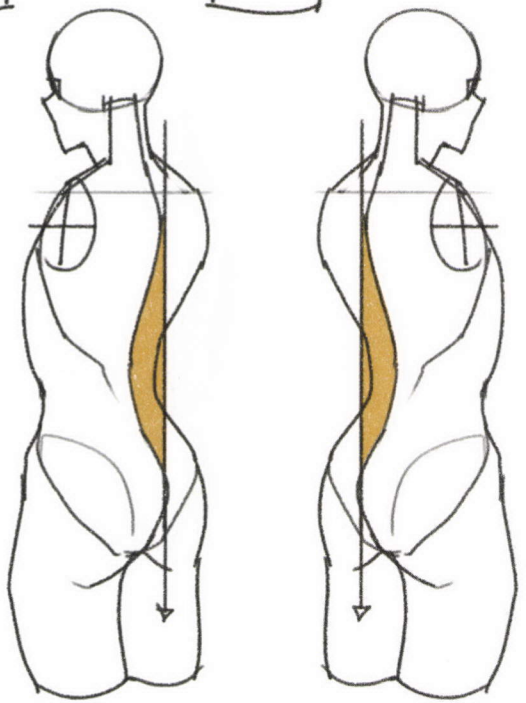
옆모습에서 팔이 붙으면 가운데가 아닌 등 쪽에 가깝게 붙는다.

In the side view, the arm is attached close to the back side, not the center of the body.



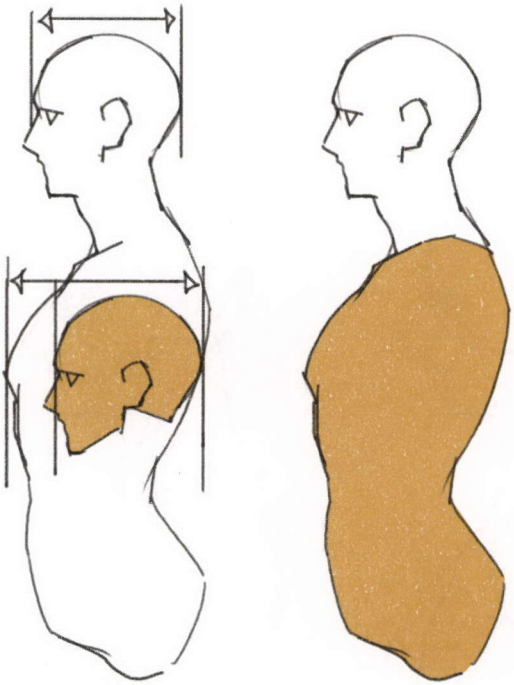
옆모습을 보면 등 라인은 들어가고 엉덩이가 나오는 구조이다.

Looking at the side of the body, the back line goes in and the hips come out.



뒤에서 본 반측면 역시 등의 중심 흐름을 같게 만든다.

The central flow of the back is concave when drawn from the three quarter rear view.

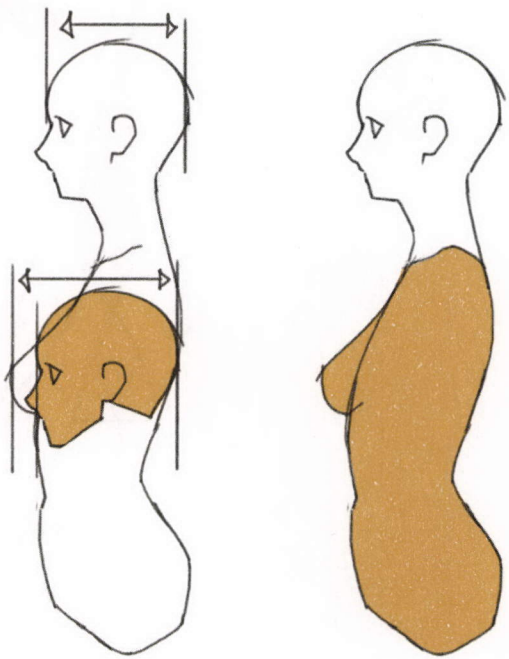


남자는 옆모습 상체 너비를 머리보다 크게 잡아 준다.

In the man's profile, the width of the upper body is set larger than the head.

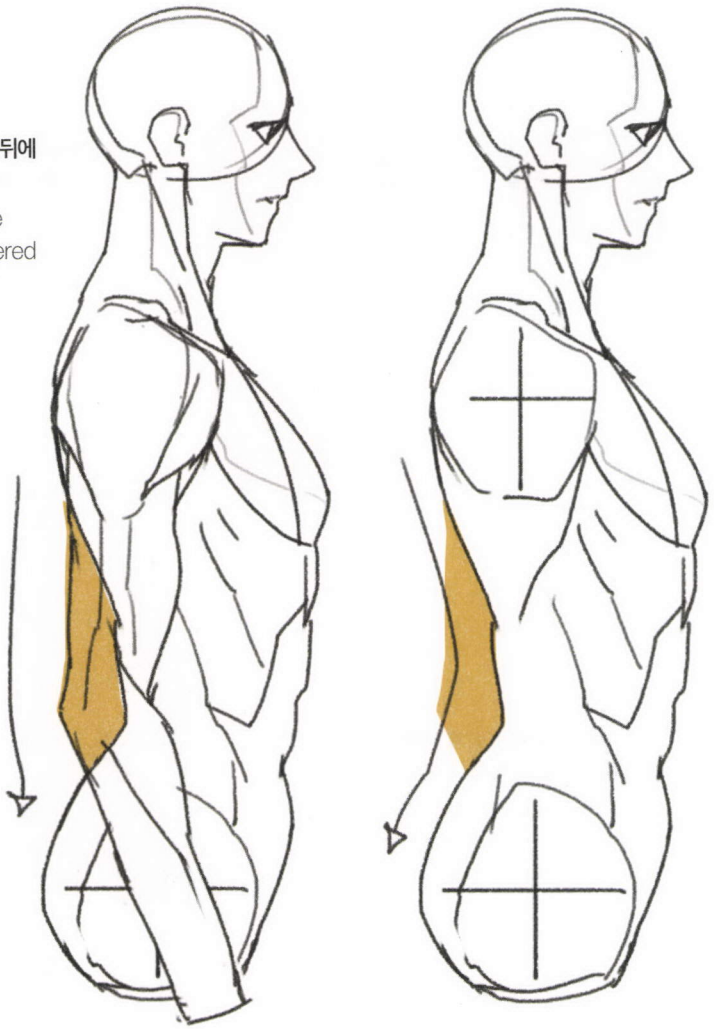
여자는 옆모습 상체 너비를 가슴 크기에 따라 조금 크게 잡아 준다.

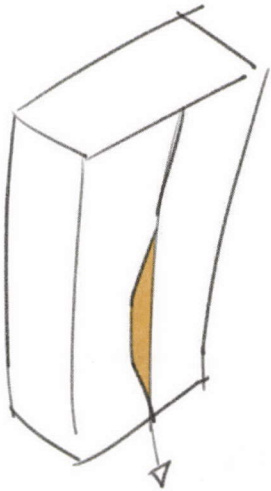
In the woman's profile, the width of the upper body is set slightly larger depending on the size of the breast.

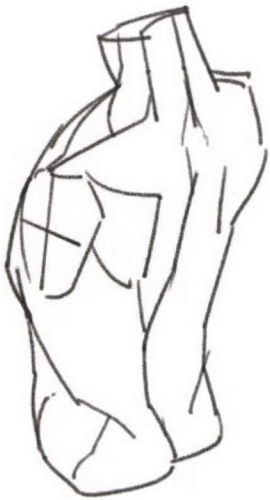


옆모습에서는 내린 팔로 인해 등 뒤에 들어가는 실루엣이 가려진다.

In the side view, the concave silhouette of the back is covered by the lowered arm.

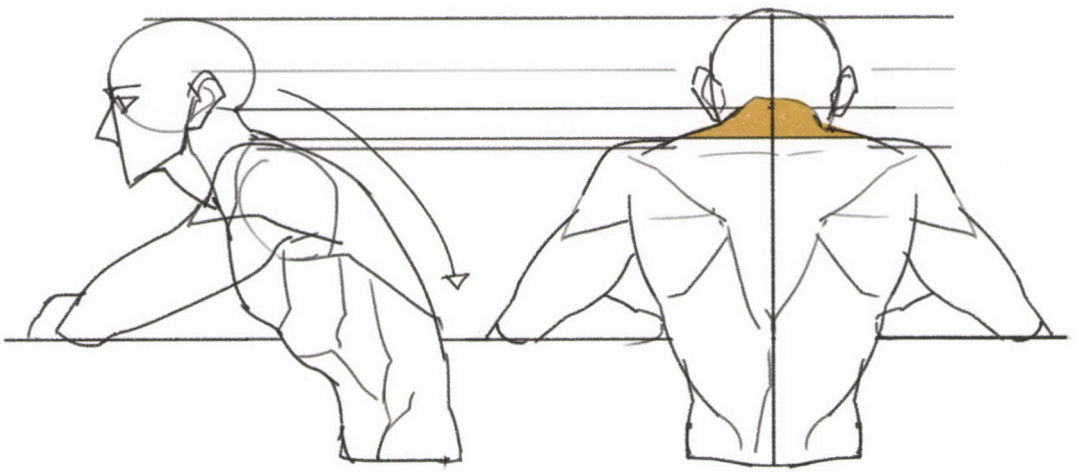






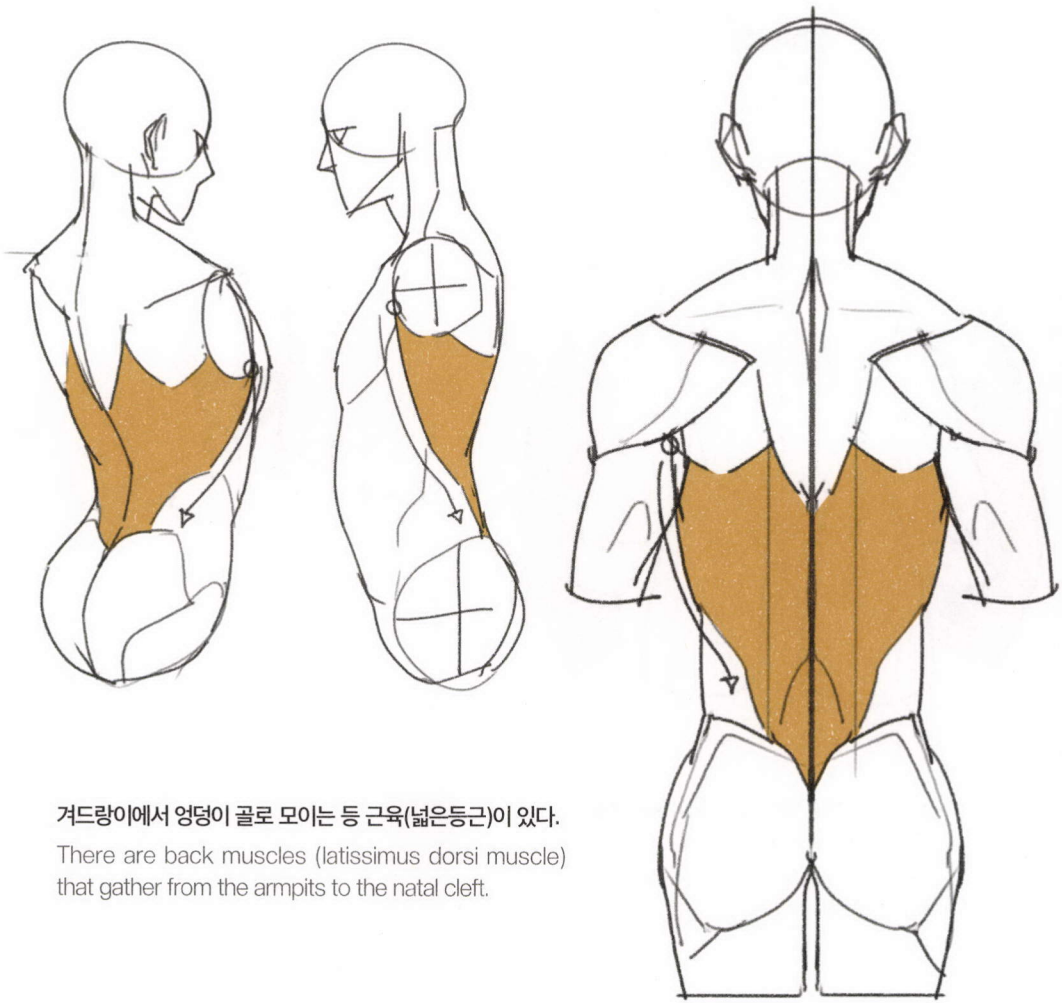
뒤쪽 척추 중심 라인을 그릴 때 허리가 들어가는 공간을 고려해서 직사각형 뒷면 중앙에 표현한다.

When drawing the center line of the spine in the rear view, a rectangle is expressed in the center of the back, taking into account the space where the waist goes inward.



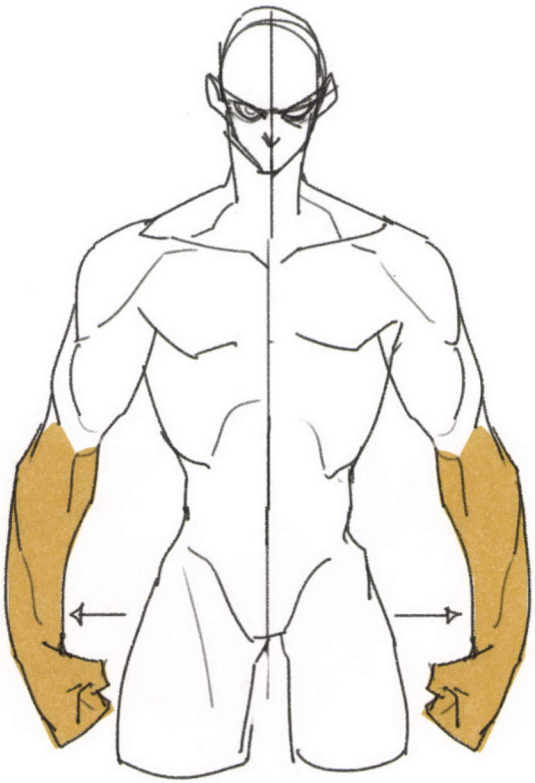
등이 굽은 상체를 뒤에서 보면 목의 길이가 투시로 인해 짧게 보인다.

When looking at the upper body with a bent back from behind, the length of the neck becomes shorter due to perspective.



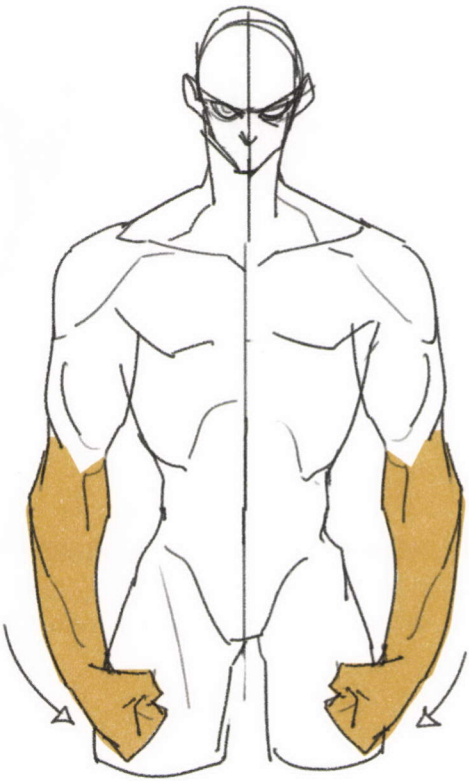
겨드랑이에서 엉덩이 골로 모이는 등 근육(넓은등근)이 있다.

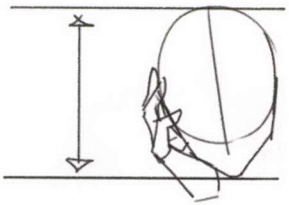
There are back muscles (latissimus dorsi muscle) that gather from the armpits to the natal cleft.

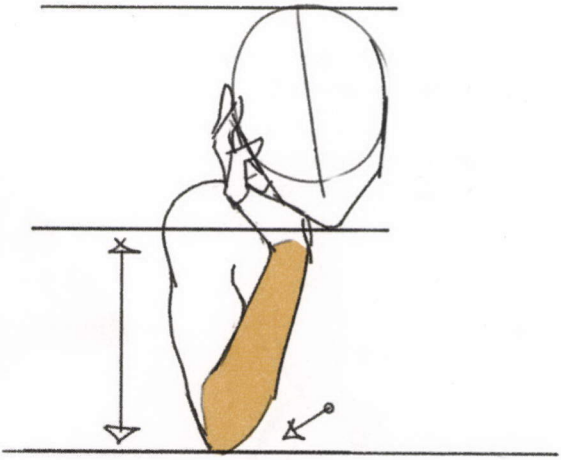


손이 허벅지에 붙는 경우 팔이 벌어졌을 때보다 힘이 덜 느껴진다.

Leaving distance between the hands and thighs creates a powerful silhouette.

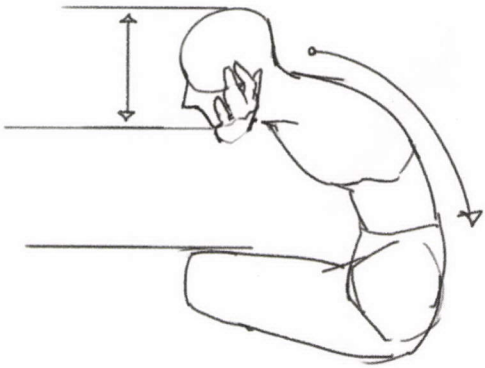


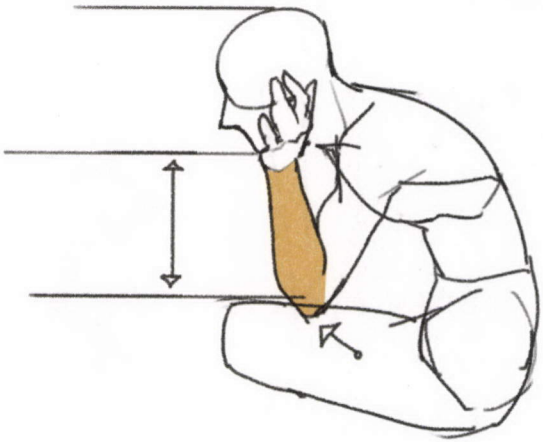




턱을 괸 자세를 그릴 때는 팔꿈치의 위치가 중요한데 대략 머리 하나 정도의 크기를 띄우고 팔꿈치 위치를 잡는다.

When drawing a character with the head resting on the hand, the position of the elbow is important. The distance between the chin and the elbow should be proximately the size of the head.



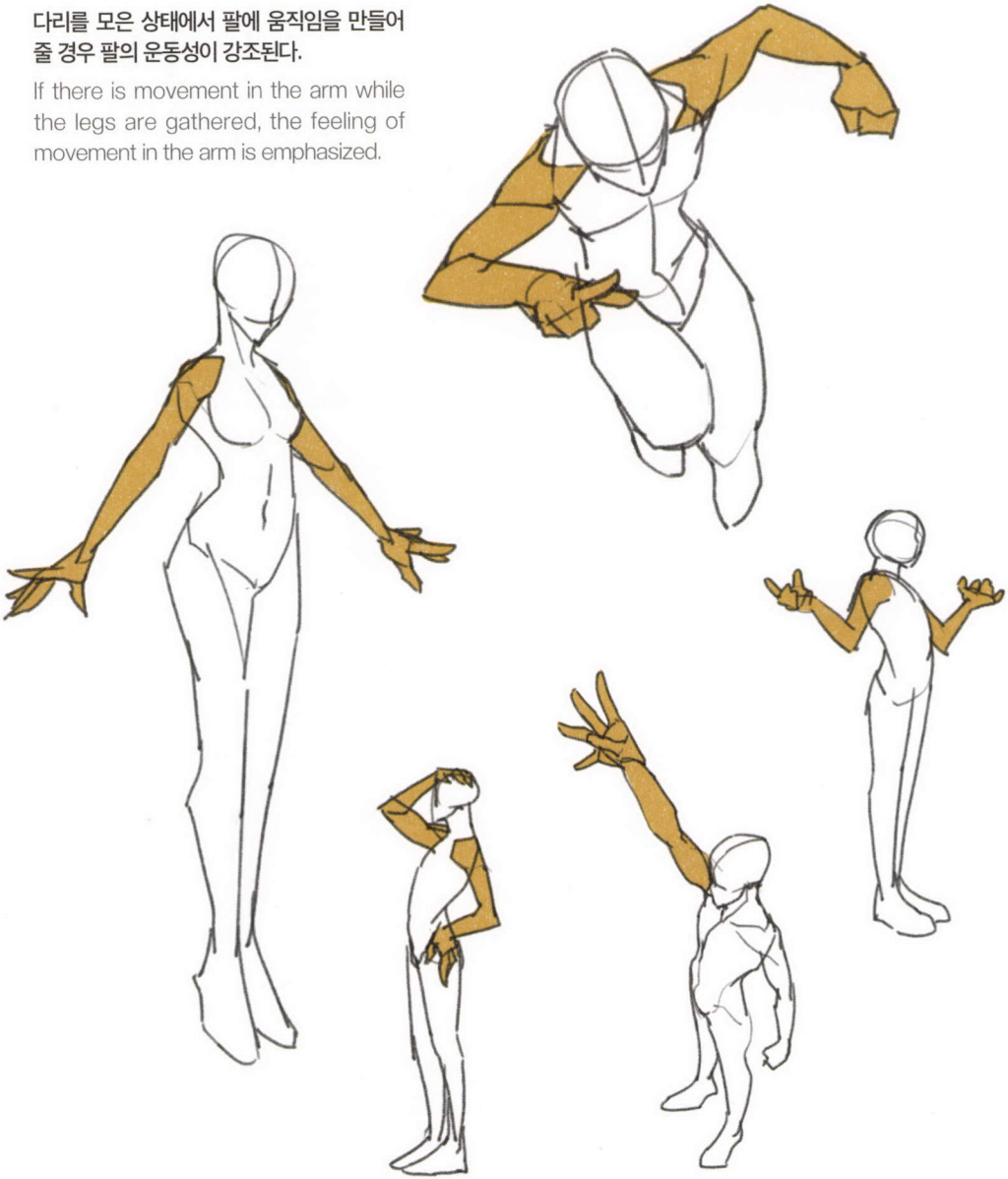


허벅지에 팔꿈치를 댈 경우 상체를 숙여 머리 크기 공간을 만든다.

If the elbows are placed on the thighs, lower the upper body to create a head-sized space.

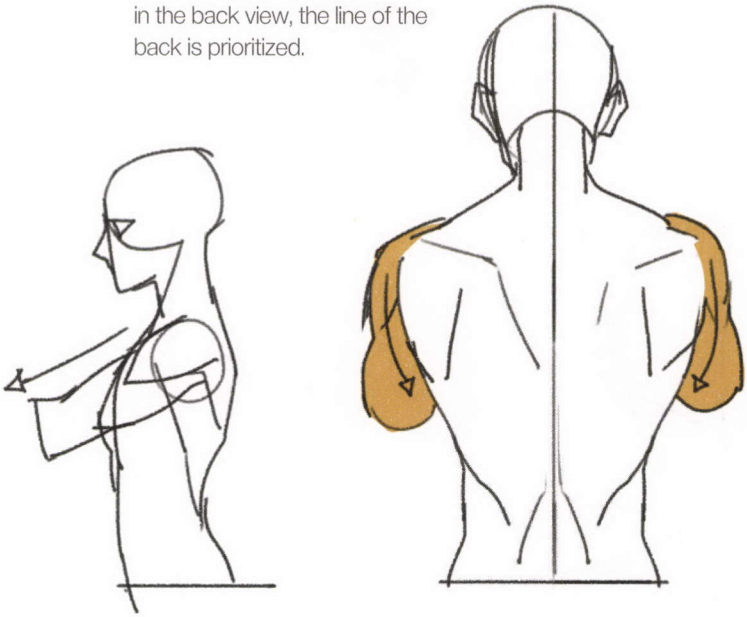
다리를 모은 상태에서 팔에 움직임을 만들어 줄 경우 팔의 운동성이 강조된다.

If there is movement in the arm while the legs are gathered, the feeling of movement in the arm is emphasized.



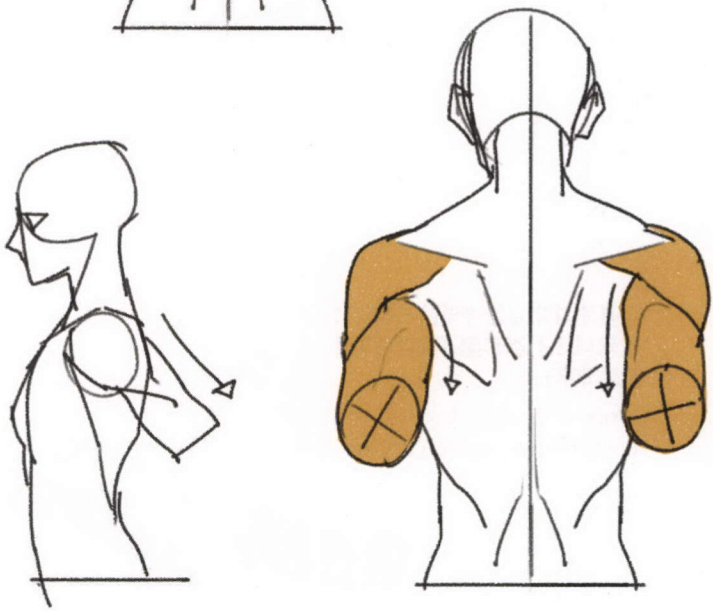
뒷모습에서 팔을 앞으로 뻗는다면
등 라인이 우선시된다.

If the arm is stretched forward in the back view, the line of the back is prioritized.



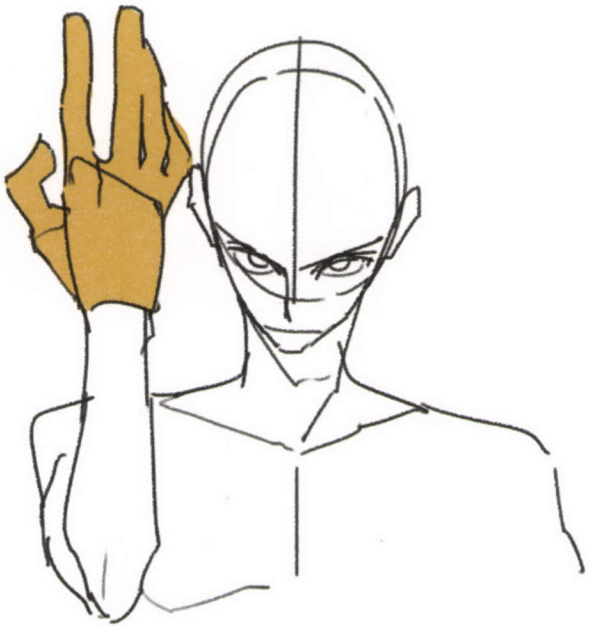
뒷모습에서 팔을 뒤로 뻗는다면
팔 라인이 우선시된다.

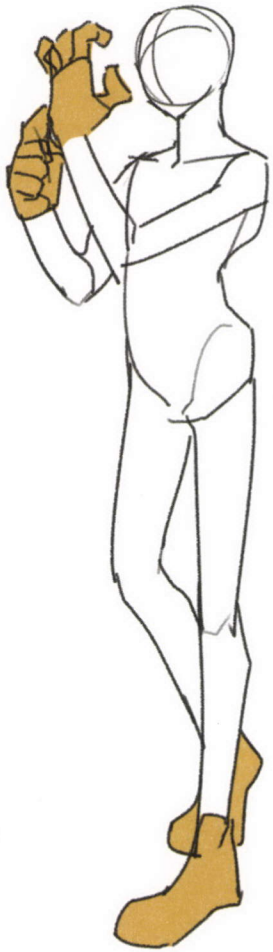
If the arm is extended backwards when drawn from behind, the arm line takes precedence.



손과 발을 얼굴보다 크게 그리면 만화적이고 덩어리감이 느껴지는 인체 비율 스타일이 만들어진다.

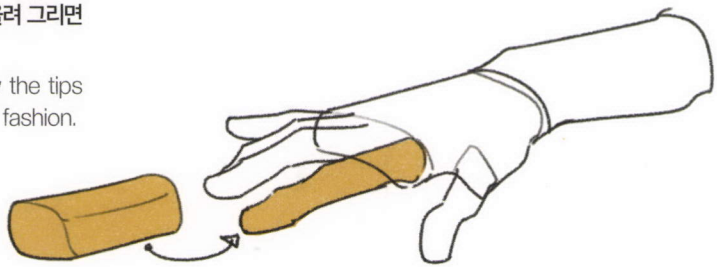
Drawing the hands and feet larger than the face creates a cartoon-like style with a lumpy body proportion.





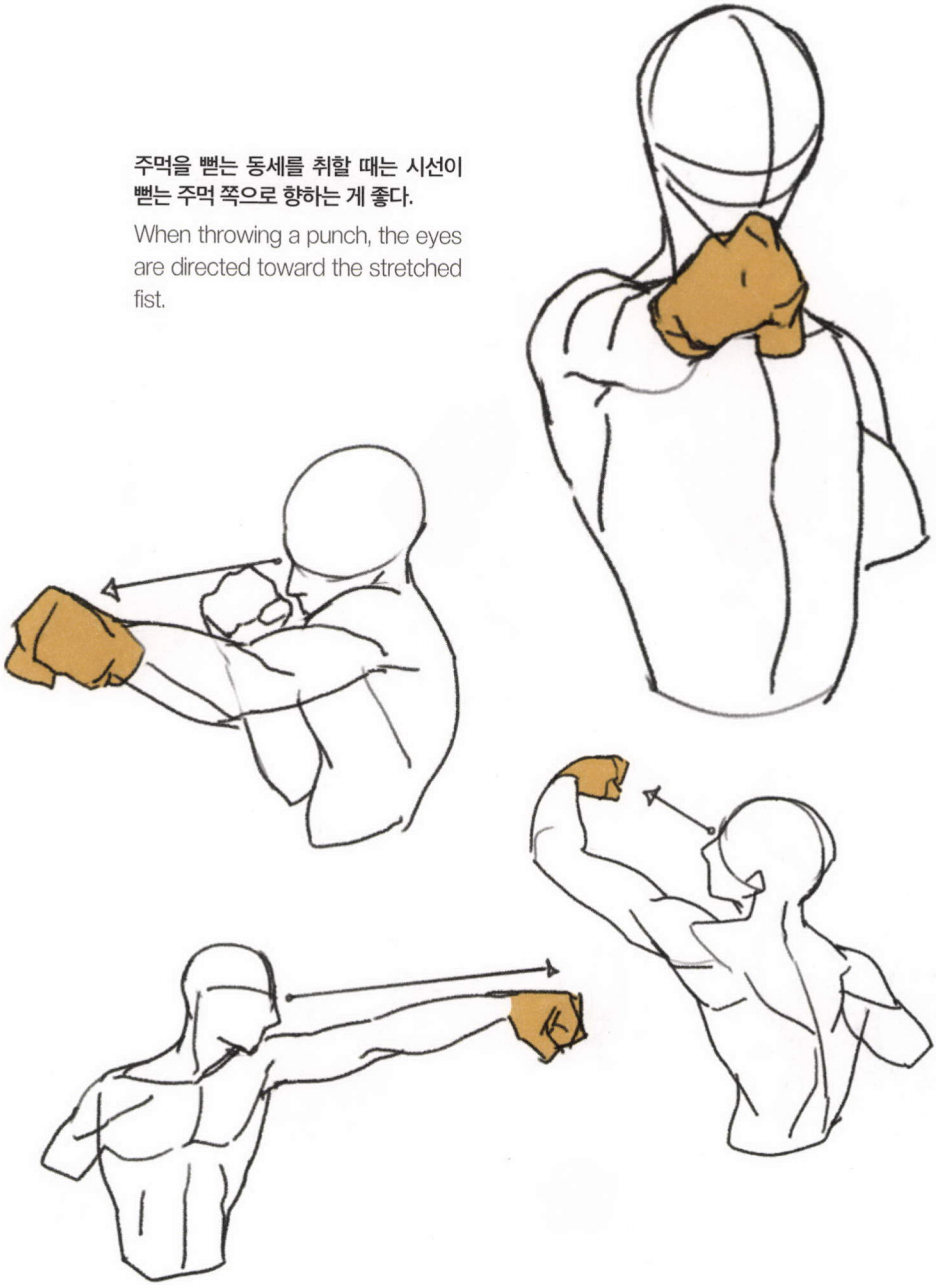
이때 손가락 끝은 투박한 느낌으로 살짝 네모난 덩어리를 떠올려 그리면 효과적이다.

When doing this, draw the tips of the fingers in a boxy fashion.



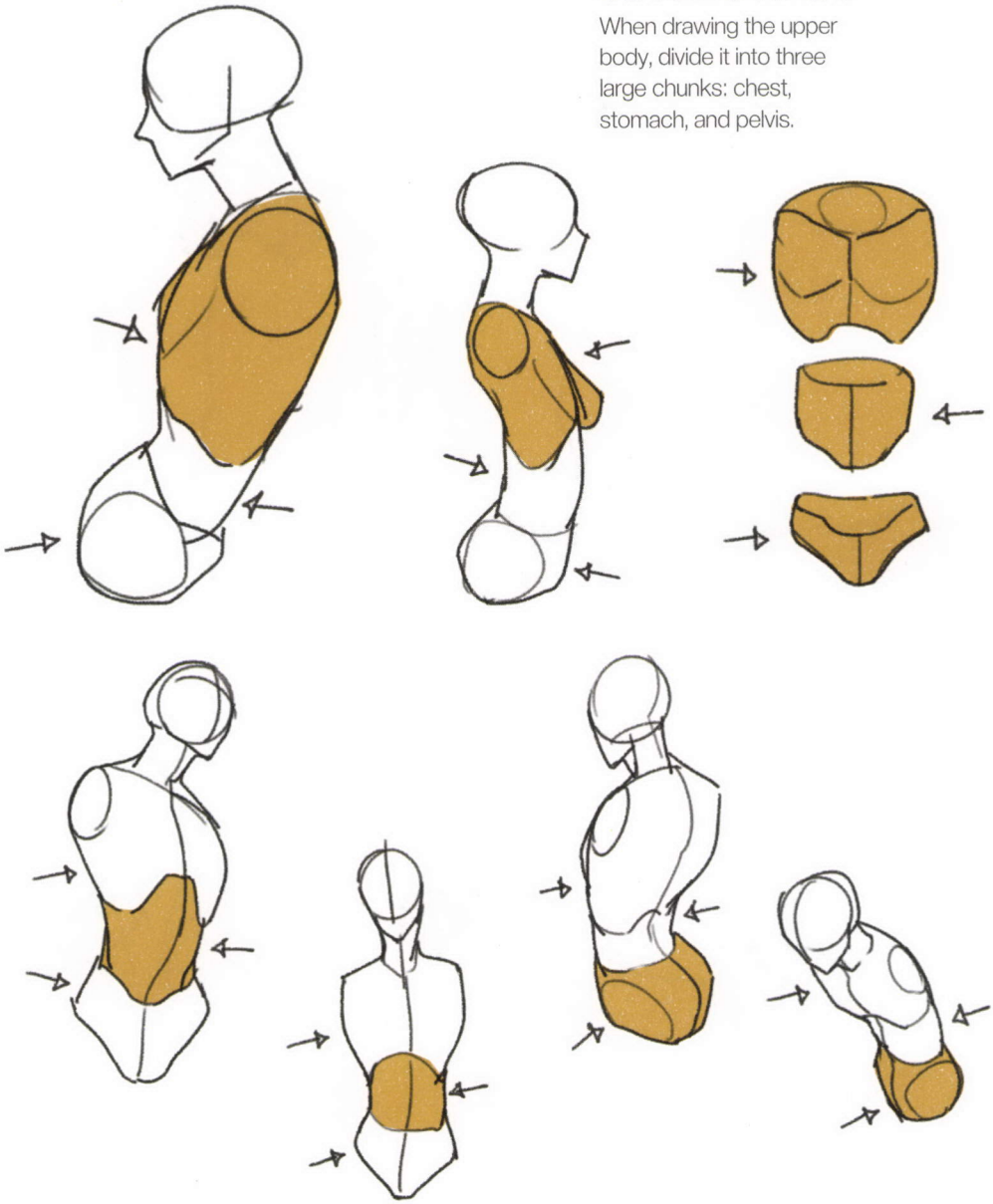
주먹을 뻗는 동세를 취할 때는 시선이 뻗는 주먹 쪽으로 향하는 게 좋다.

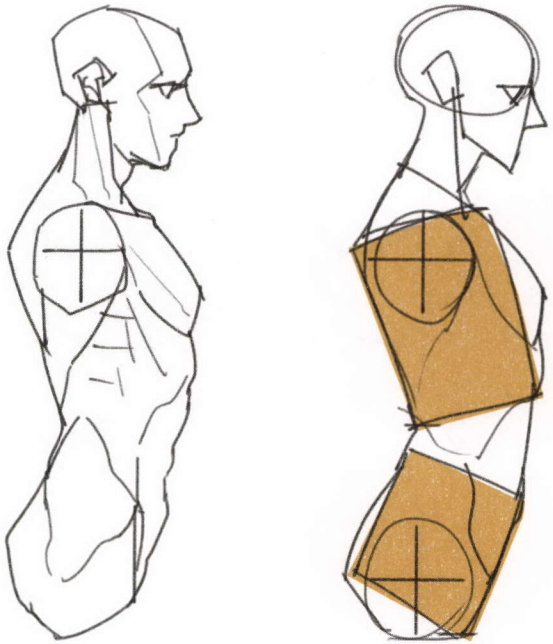
When throwing a punch, the eyes are directed toward the stretched fist.



상체를 그릴 때는 가슴, 배, 골반 세 덩어리로 크게 나눠 그린다.

When drawing the upper body, divide it into three large chunks: chest, stomach, and pelvis.



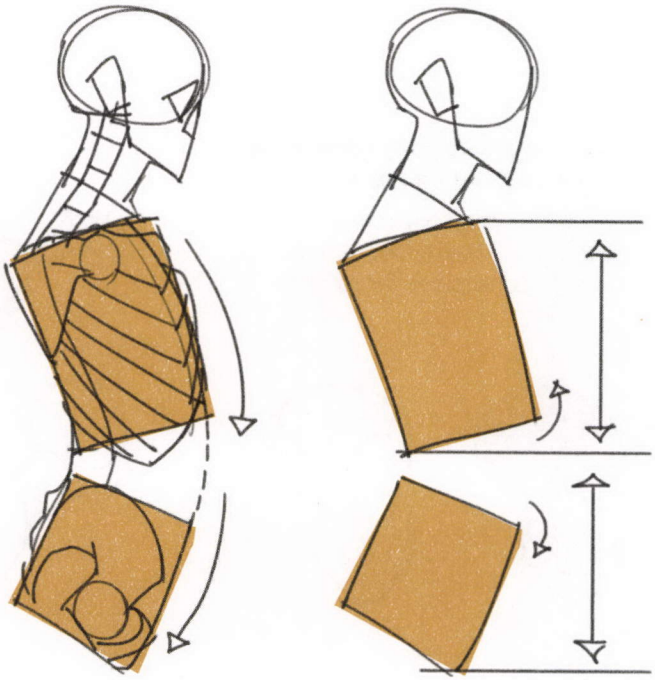


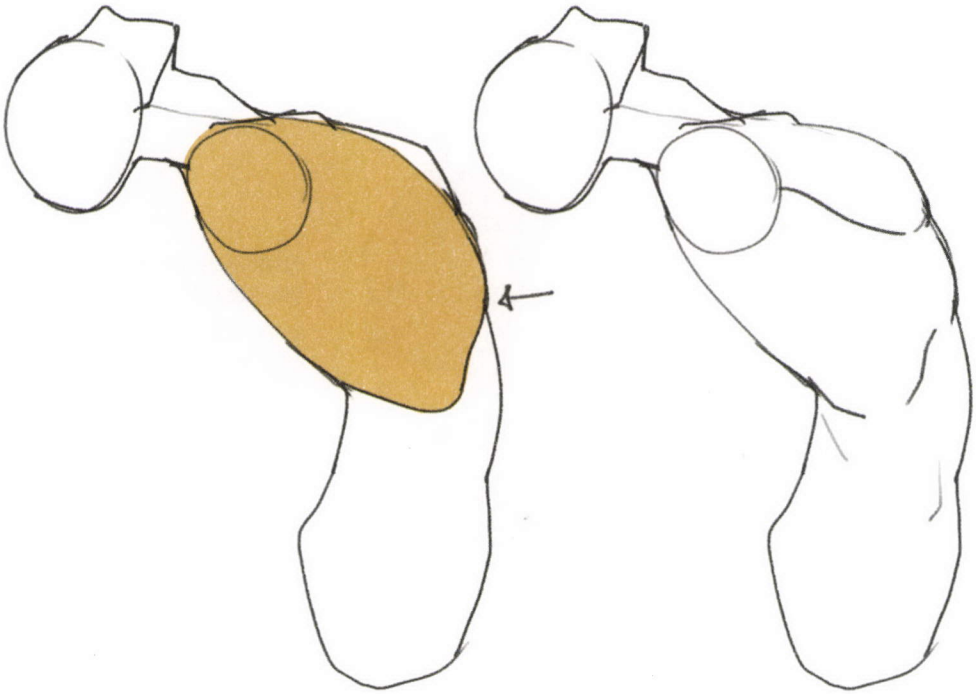
상체에서 가슴은 앞으로, 골반은 뒤쪽으로 빠진다.

In the upper body, the chest goes forward and the pelvis goes backward.

활처럼 휘어진 흐름으로 그려야 안정적인 상체가 그려진다.

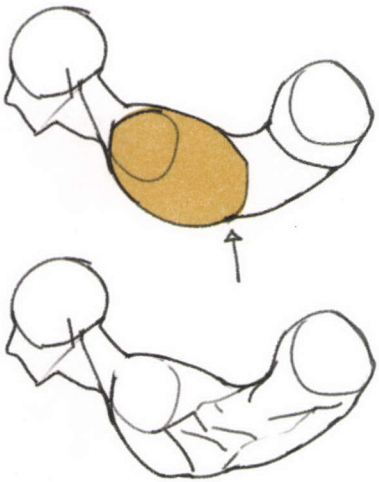
To draw a stable upper body, curve the torso and pelvis in a bow-like shape.

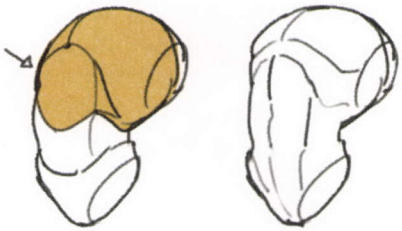




상체를 뒤로 강하게 젖히면 늑골(뼈)로 인한 돌출된 실루엣이 배 윗부분에 생긴다.

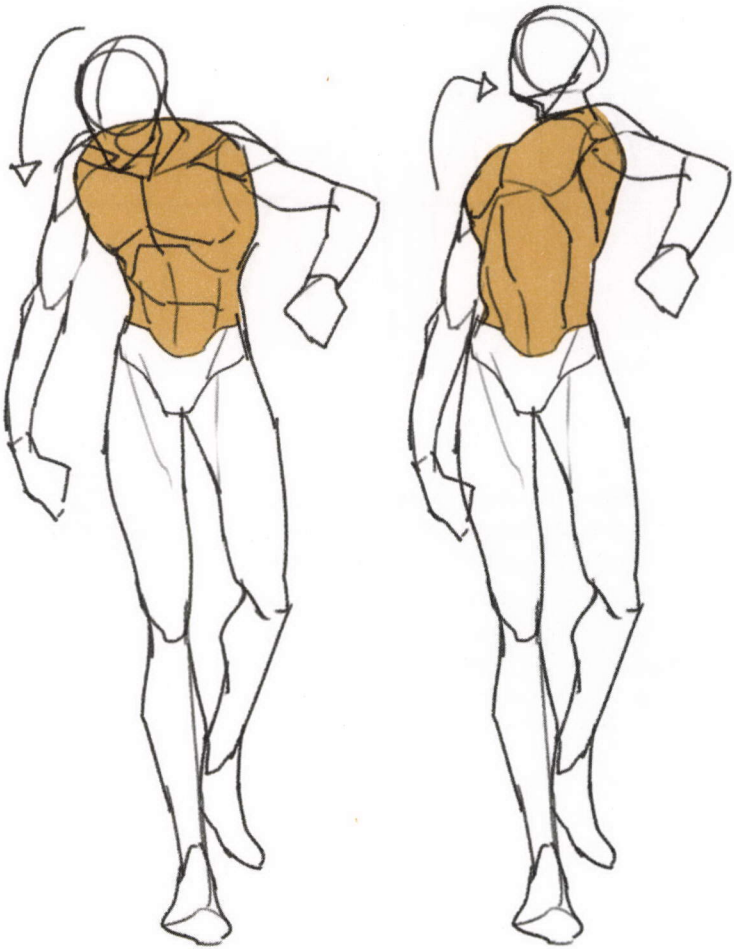
When the upper body is tilted far backwards, the rib bones protrude from the upper part of the stomach.

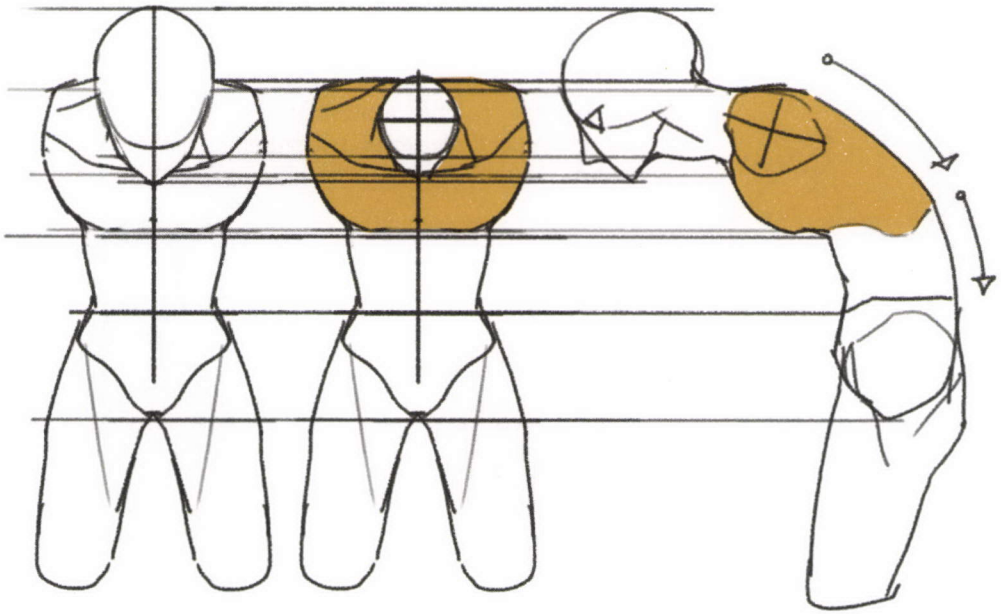




상체를 살짝 숙이거나 뒤로 젖히는 움직임만으로도 동적인 흐름으로 만들 수 있다.

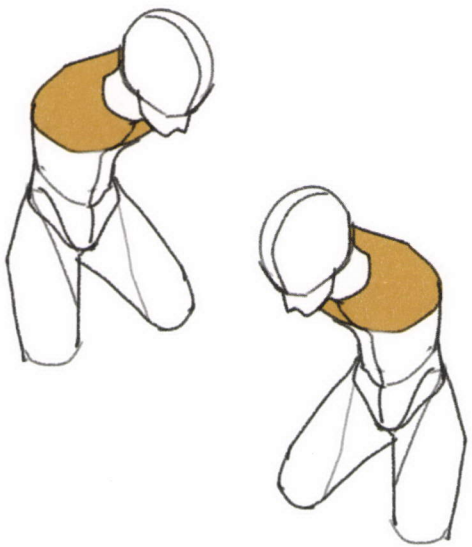
A dynamic flow can be created just by moving the upper body slightly forward or backward.

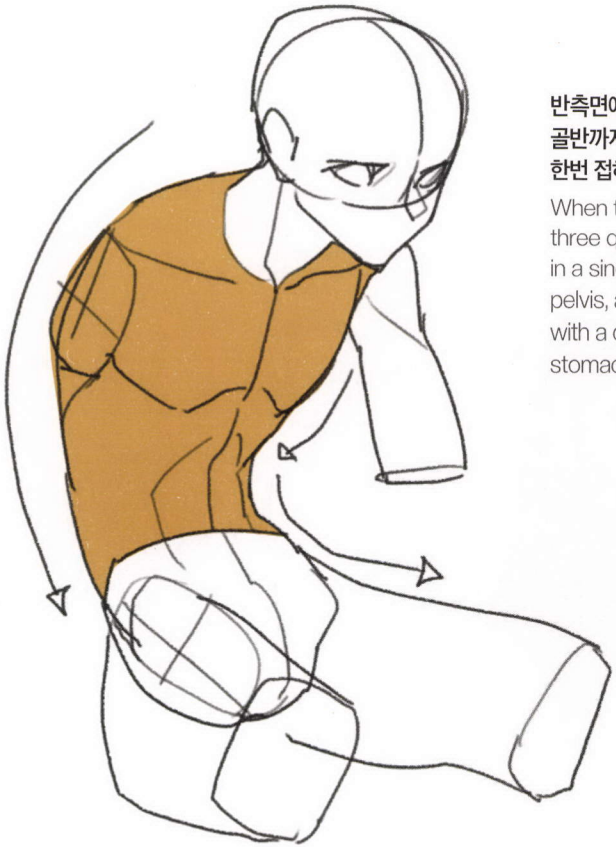




상체를 숙일 때 가슴과 배 부분이 꺾이게 되는데 가슴 부분이 배보다 더 많이 꺾이기 때문에 다른 각도에서 볼 때 가슴 면적이 많이 생략이 된다.

When the upper body is bent, the chest and belly parts are bent. Since the chest is bent more than the belly, a lot of the chest area is omitted when viewed from a different angle.



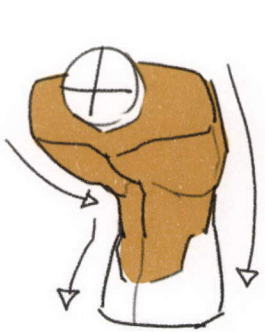


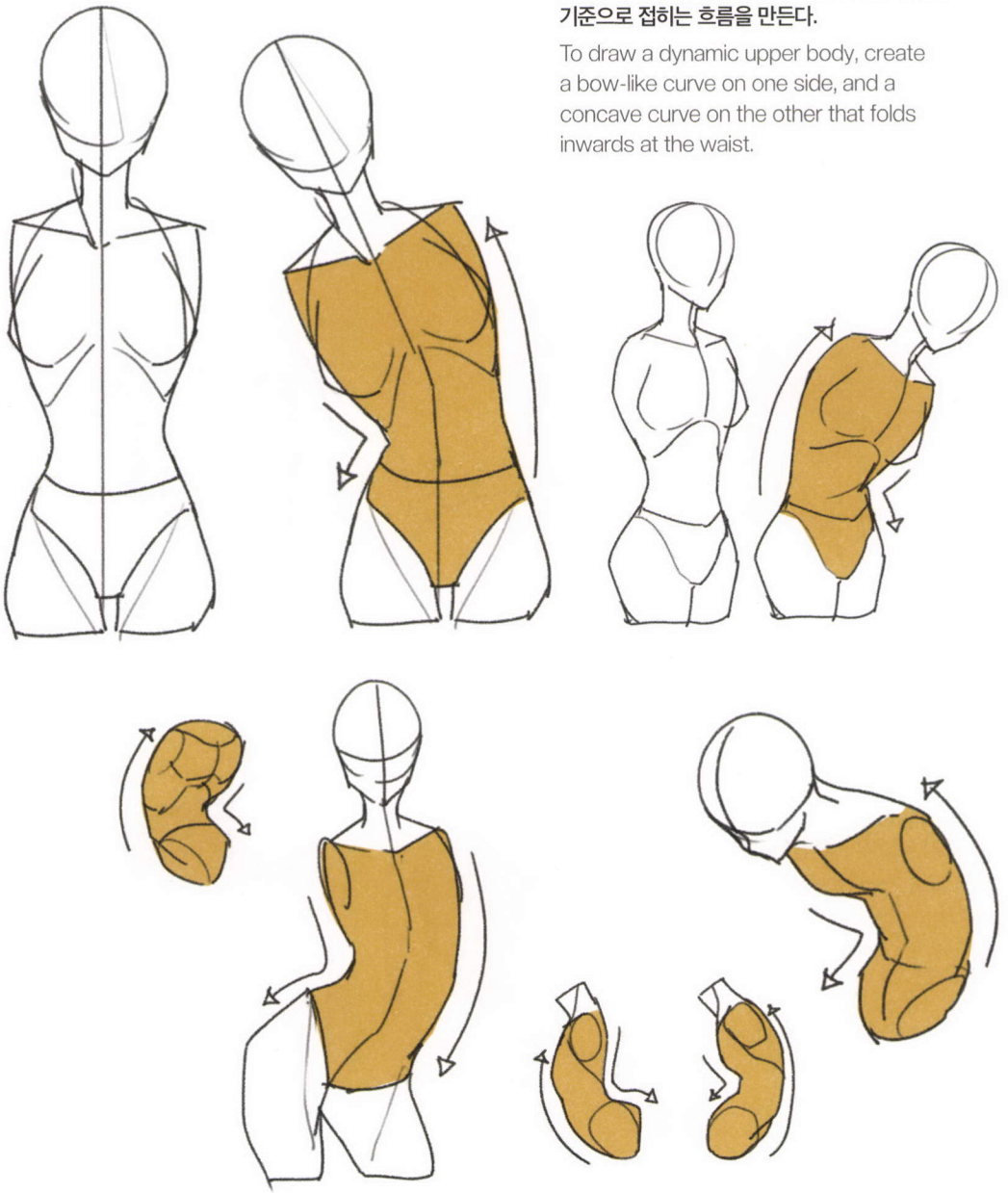
반측면에서 상체를 굽힐 경우 등 뒤는 목에서 골반까지 큰 곡선 흐름이며, 가슴 쪽은 배에서 한번 접히는 흐름이다.

When the upper body is bent at the three quarter view, the back is drawn in a singular curve from the neck to the pelvis, and the chest side is expressed with a concave flow centered on the stomach.

상체를 더 굽힌다면 꺾이는 흐름은 같지만 투시로 가슴 면적이 짧아진다.

If the upper body is bent further, the bending flow is the same, but the chest area becomes shorter due to perspective.



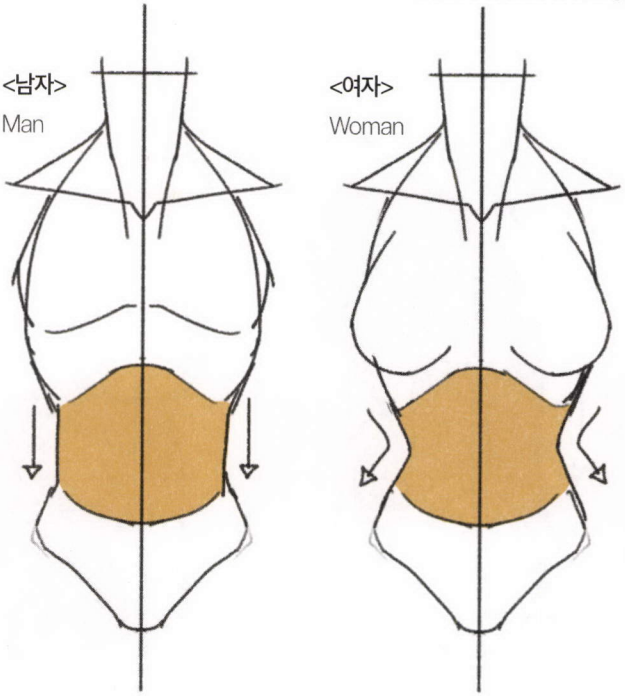


상체를 다이내믹하게 그리는 방법으로 한쪽은 활처럼 큰 곡선 흐름을 주고 그 반대쪽은 허리를 기준으로 접히는 흐름을 만든다.

To draw a dynamic upper body, create a bow-like curve on one side, and a concave curve on the other that folds inwards at the waist.

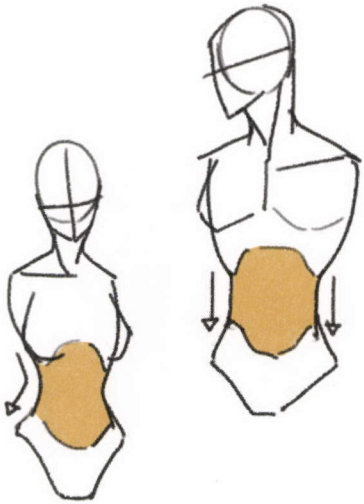
<남자>
Man

<여자>
Woman



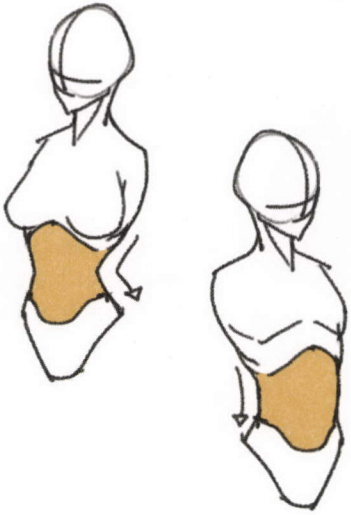
남자, 여자 캐릭터 상체를 쉽게 표현하는 방법 중 하나로 배 덩어리의 옆구리 실루엣 차이를 만들면 된다.

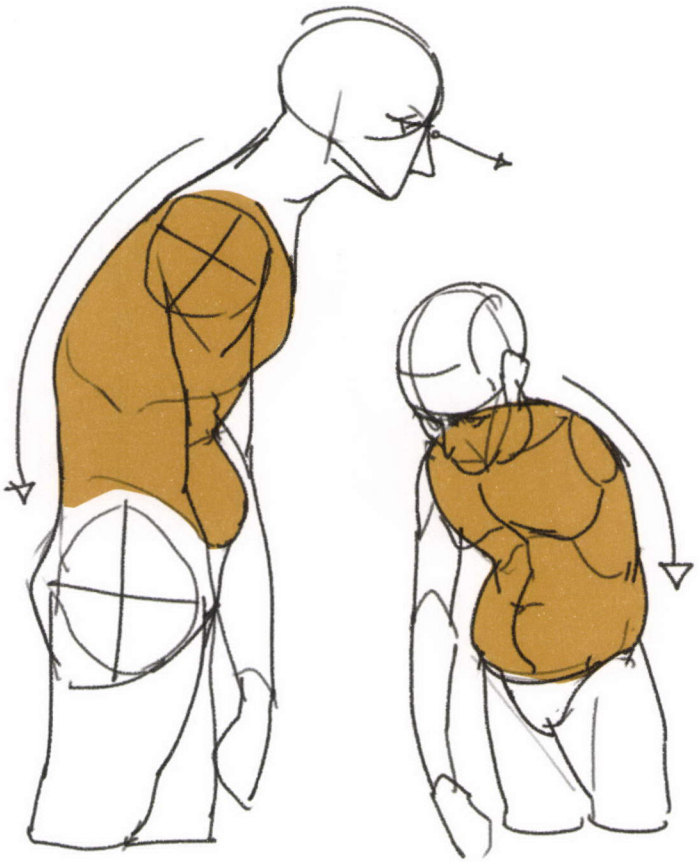
One way to easily differentiate the upper body of a male and female character is to change the silhouette of the waist.

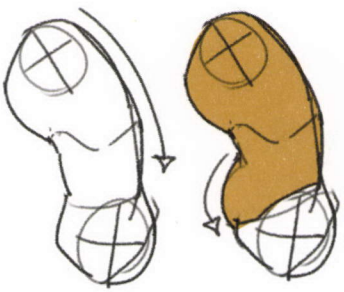


물론, 성별에 따른 미세한 변화의 흐름까지 바꿔 주는 게 좋다.

Even a slight change in the silhouette can make a difference.

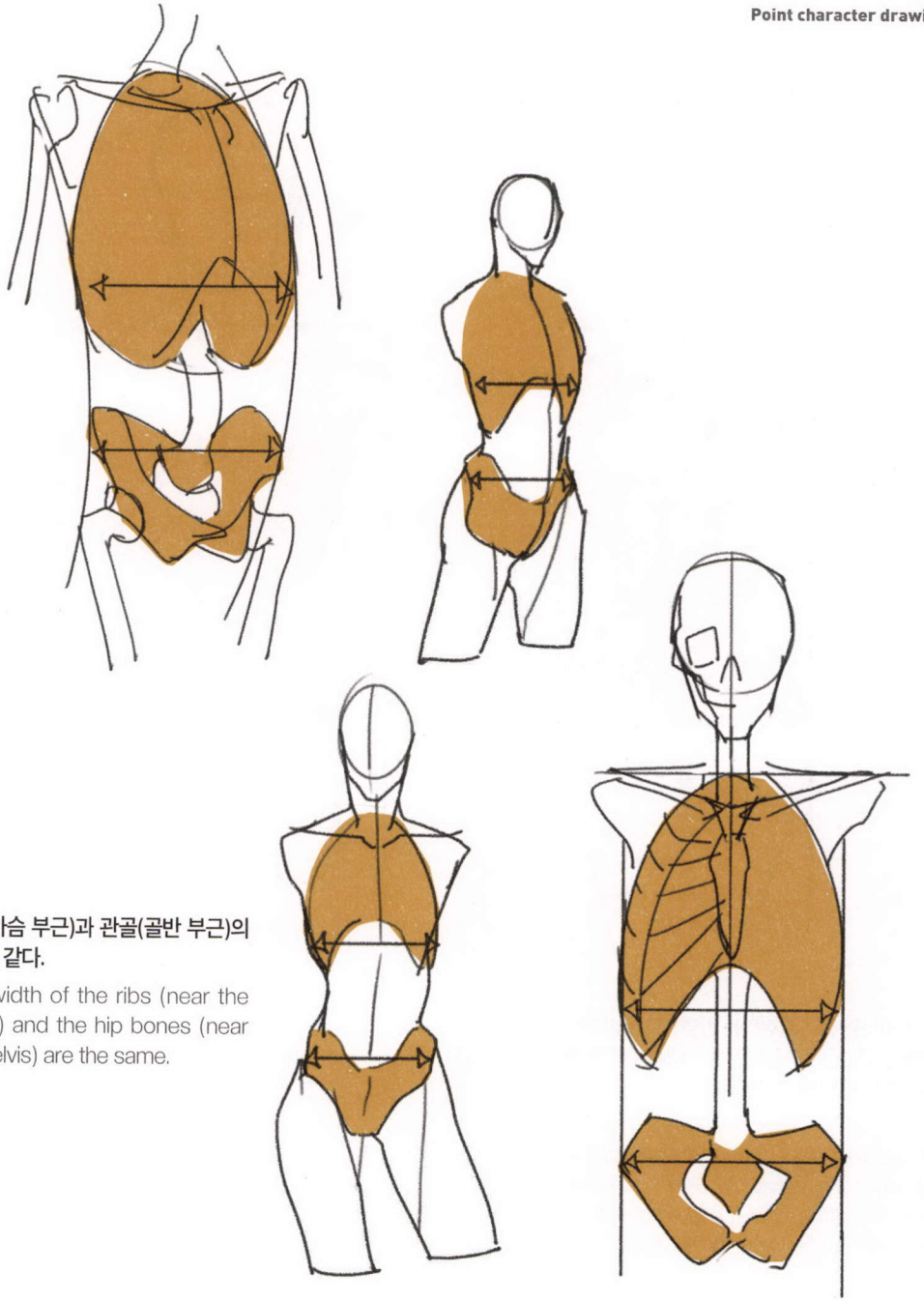






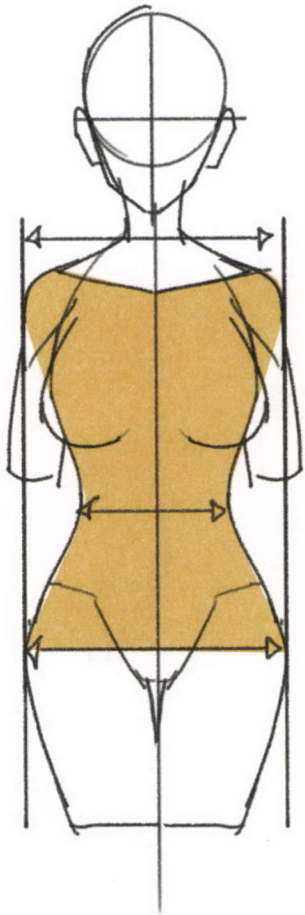
나이 많은 캐릭터는 등 라인을 굽히고 배 부분을 볼록하게 하며 얼굴의 각도는 조금 숙인 상태로 만든다. 다리는 무릎을 살짝 구부린다.

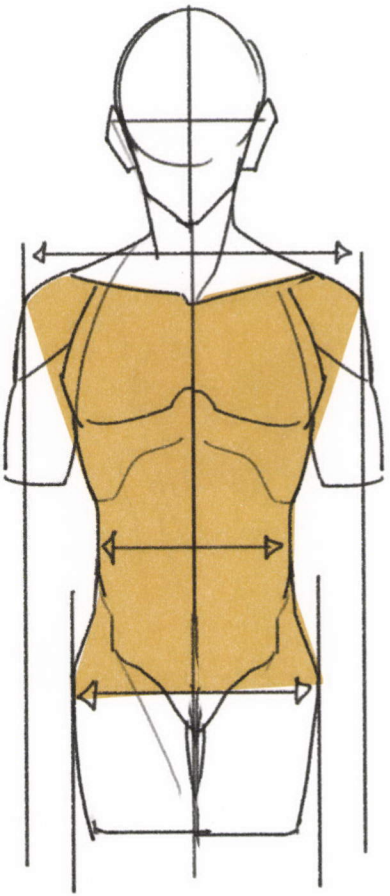
For older characters, bend the back line, bulge the belly and bend the angle of the face down a little. The legs also bend at the knees slightly.



늑골(가슴 부근)과 관골(골반 부근)의 너비는 같다.

The width of the ribs (near the chest) and the hip bones (near the pelvis) are the same.



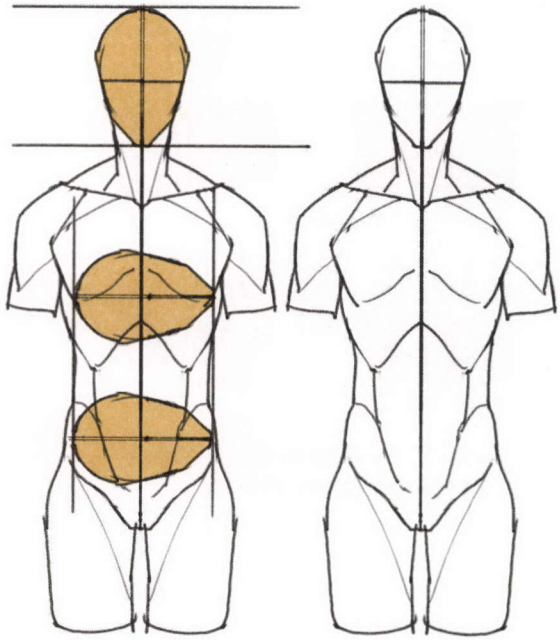


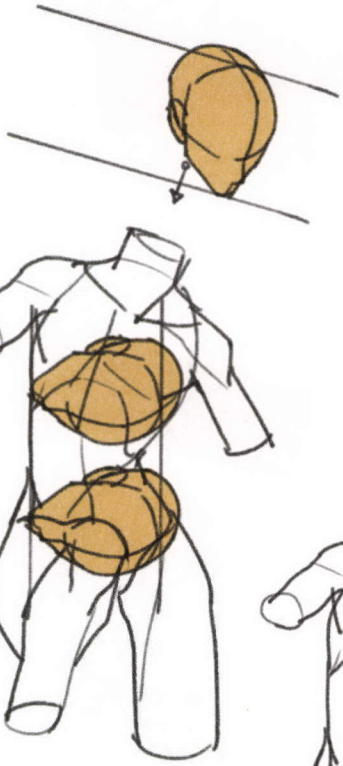
상체 너비를 쉽게 측정하는 방법으로는 여자는 어깨와 골반을 같게, 남자는 어깨너비에 비해 골반을 조금 작게 그리면 된다.

As an easy way to measure the width of the upper body, draw the width of the shoulder and pelvis equally for women, and draw the pelvis a little smaller than the width of the shoulder for men.

성인 평균 얼굴의 길이와 늑골, 골반의 너비가 유사하다.

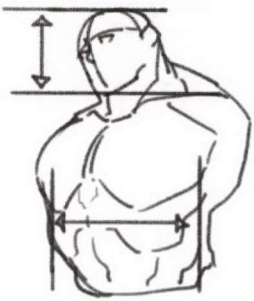
On average, the length of an adult's face is similar to the width of the ribs and pelvis.

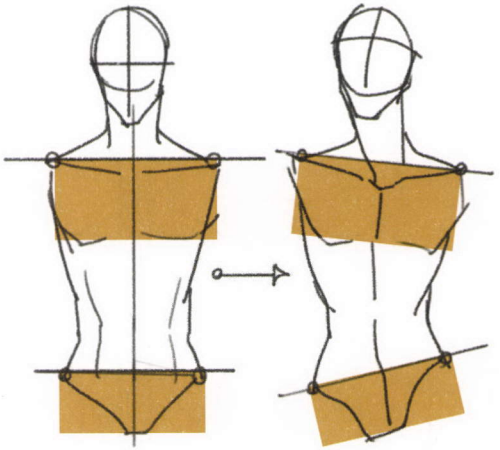


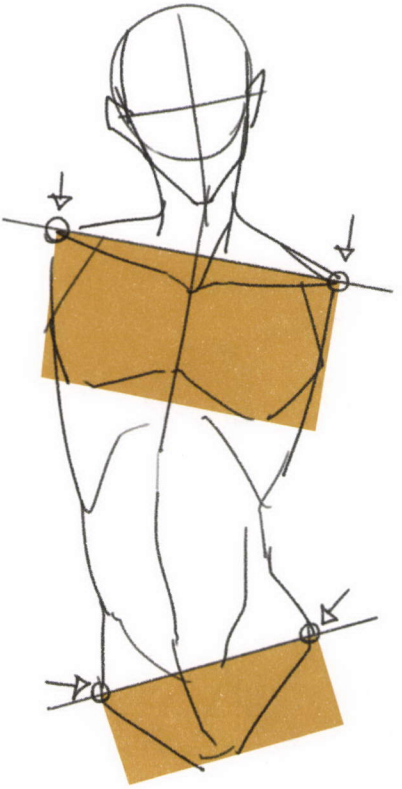


물론 성별, 나이, 성향 등 만화적인 표현을 할 경우 길이와 너비는 달라진다.

Of course, the length and width may be different depending on the character's gender, age, physical appearance, and whether or not they are drawn in a cartoon style.

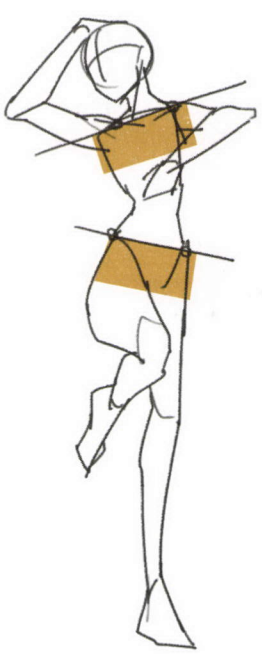


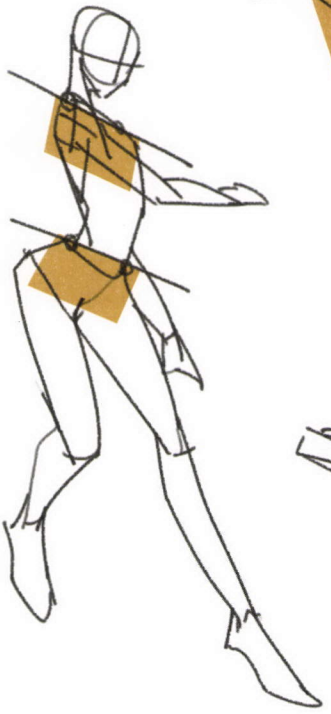


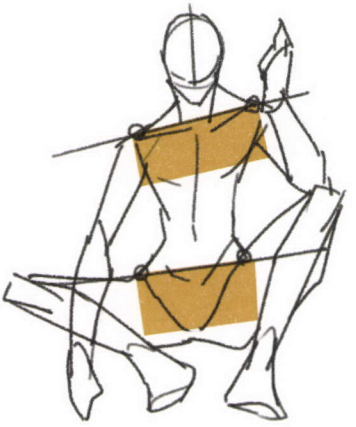


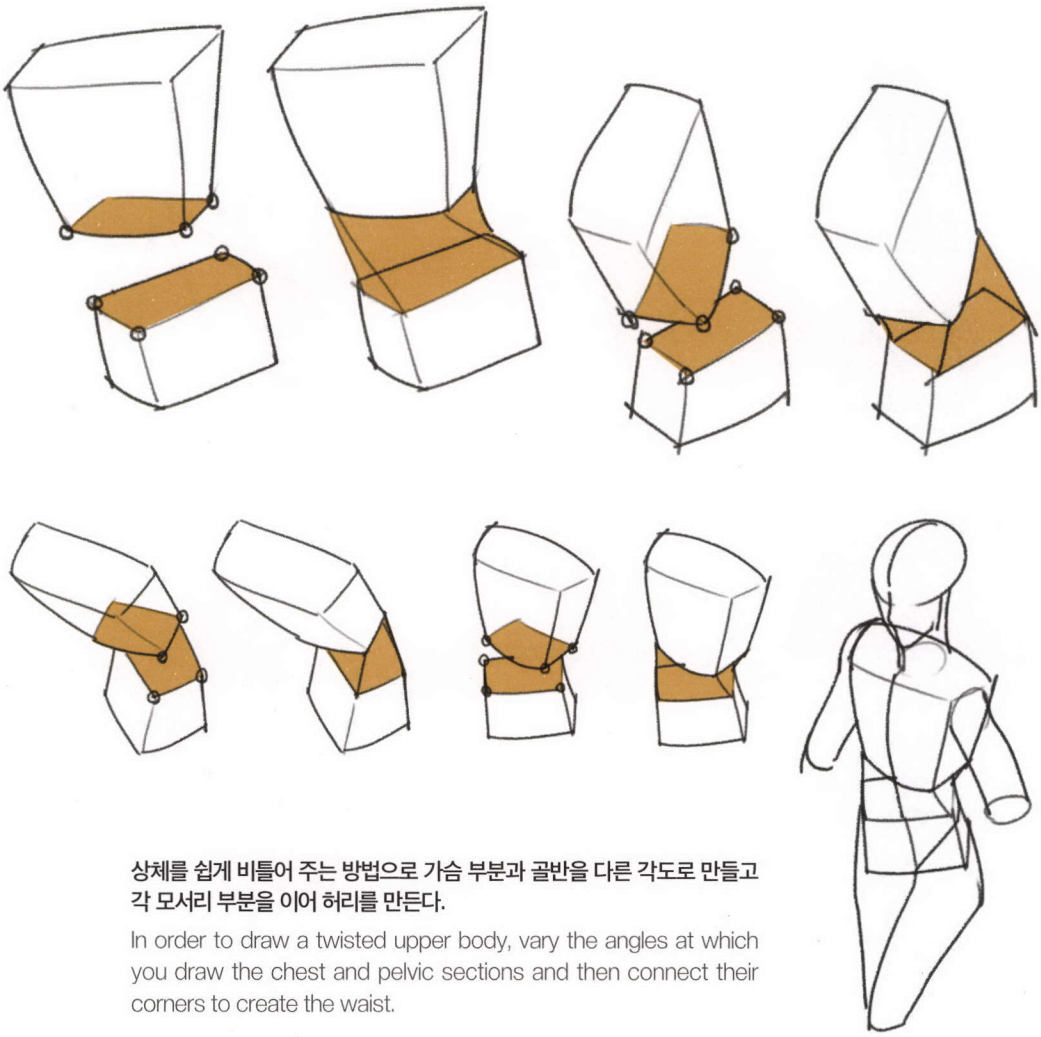
쇄골과 골반 수평선을 틀어줄수록 상체 혹은 인체의 흐름이 역동적으로 변한다.

The more the horizontal lines of the collarbone and pelvis are twisted, the more dynamic the flow of the (upper) body changes.



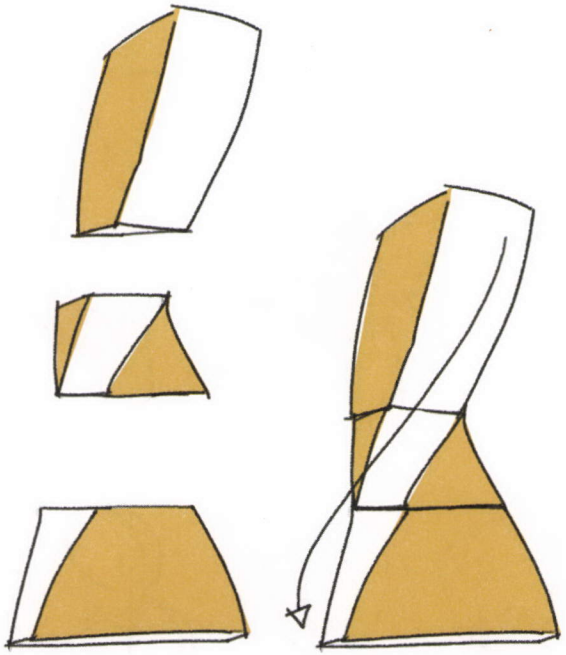


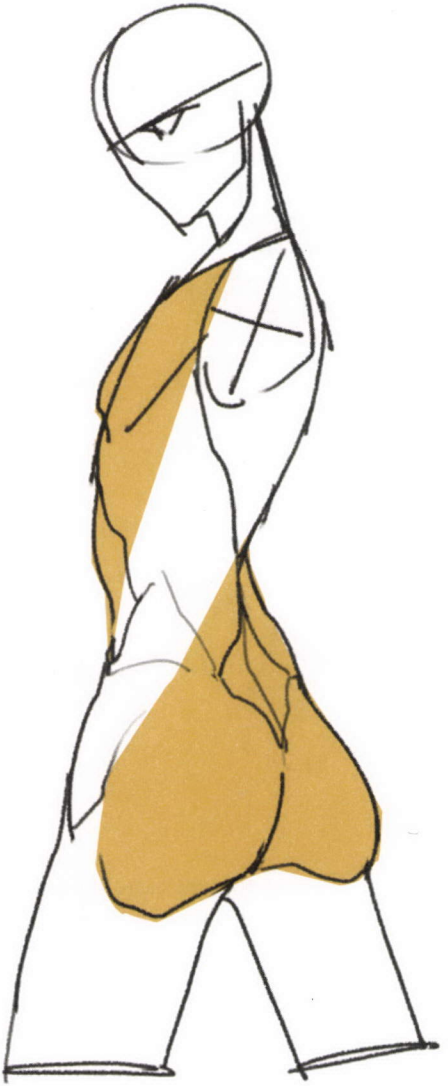




상체를 쉽게 비틀어 주는 방법으로 가슴 부분과 골반을 다른 각도로 만들고 각 모서리 부분을 이어 허리를 만든다.

In order to draw a twisted upper body, vary the angles at which you draw the chest and pelvic sections and then connect their corners to create the waist.



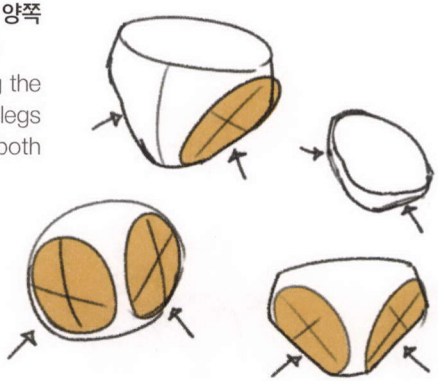


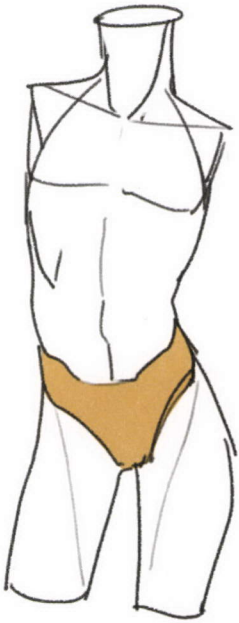
몸을 비틀 때는 가슴, 허리, 골반으로 나눠 옆면을 기준으로 정면과 뒷면을 보여 준다.

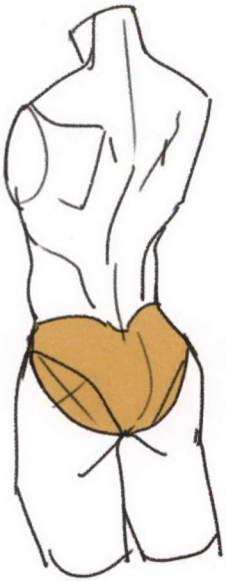
When twisting the body, create a clear division between the chest, waist, and pelvis to show the front and back sides based on the side.

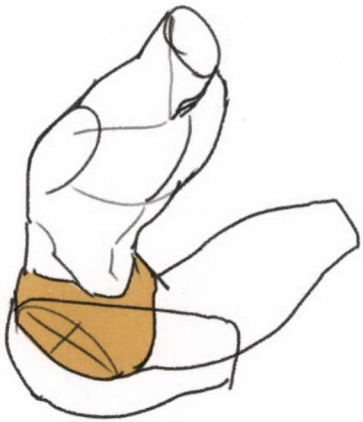
골반은 팬티 형태를 떠올려 그리고 양쪽 뚫린 구멍으로 다리를 맞춰 표현한다.

The pelvis is drawn by recalling the shape of underpants, and the legs are attached to the holes on both sides of it.



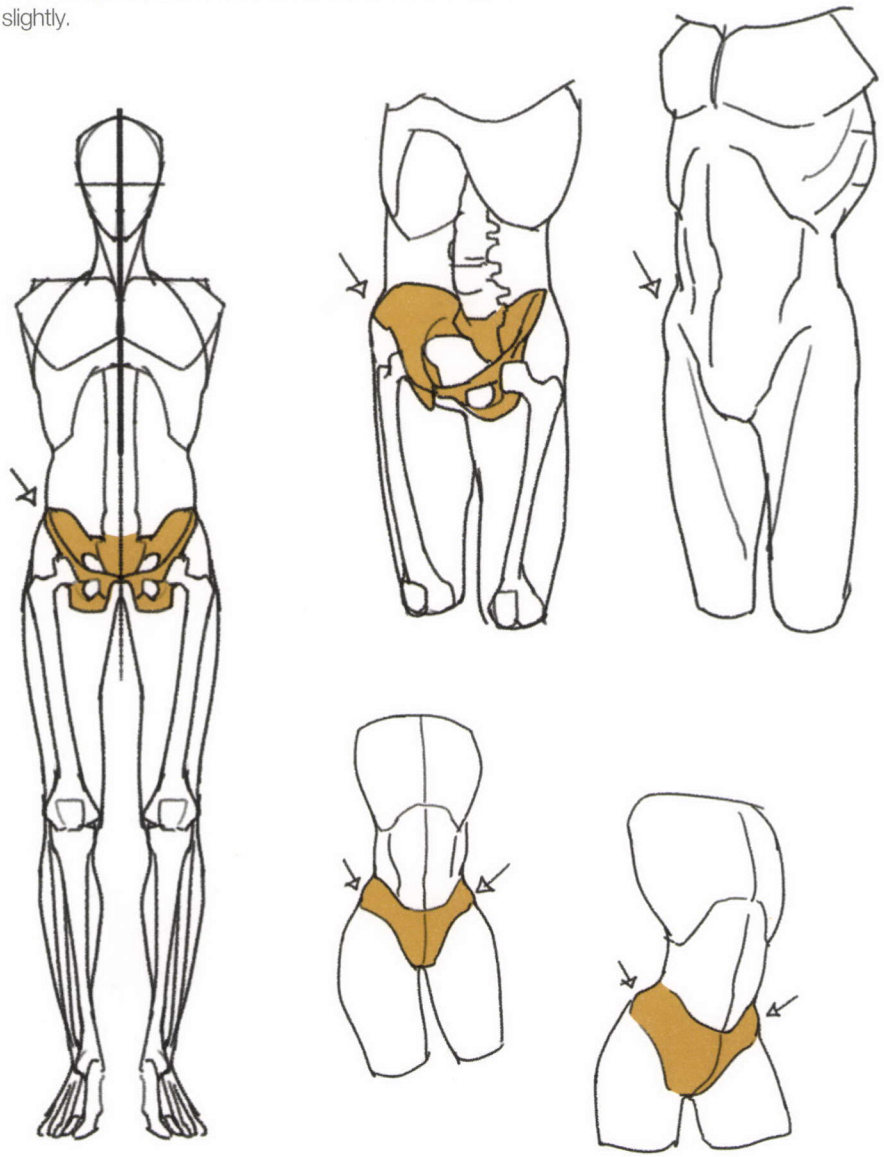


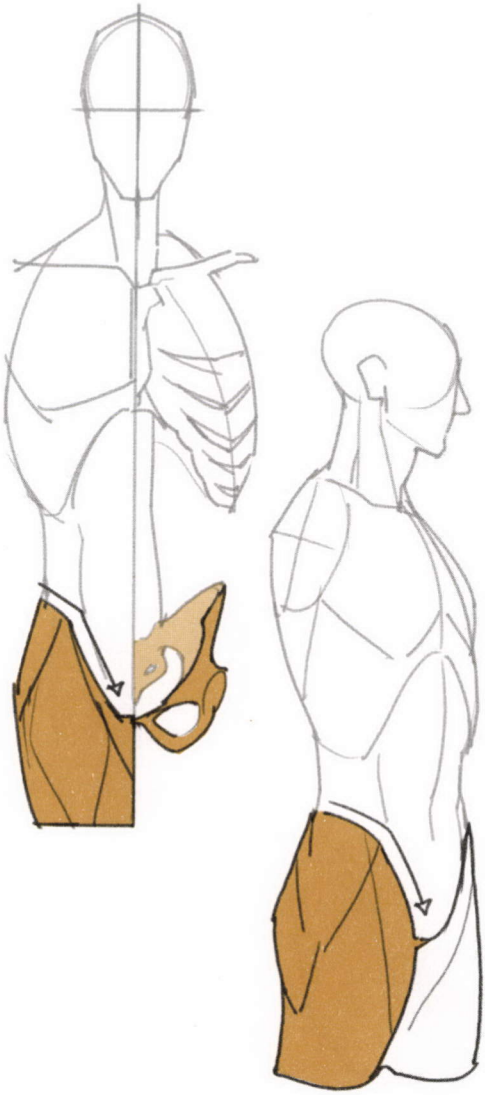




허리 밑 골반을 그릴 때 뼈로 살짝 튀어나오는 디테일을 살려준다.

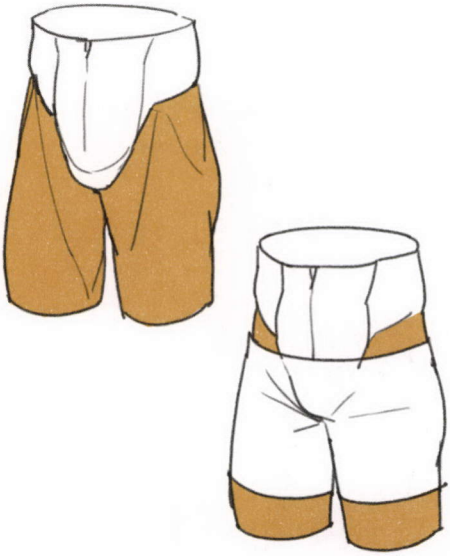
When drawing the pelvis under the waist, the bones stick out slightly.

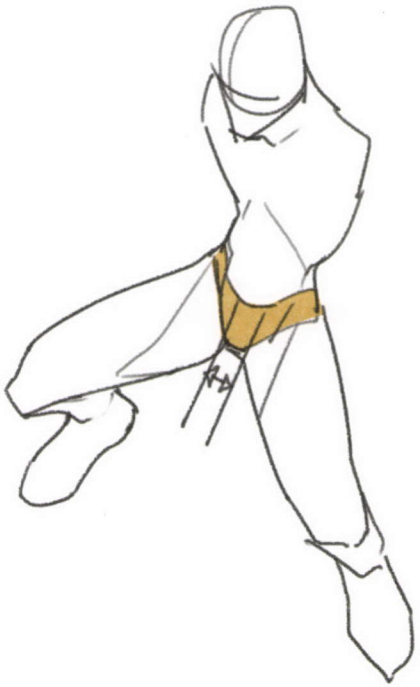


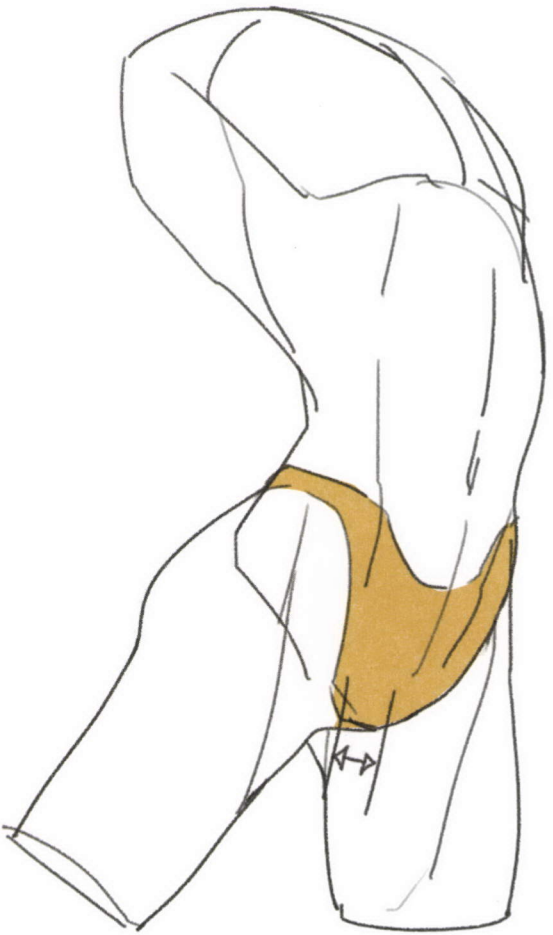


허리에서 다리로 이어질 때 골반 구조로 꺾이는 라인을 선명하게 만들면 섹시한 골반 라인을 표현할 수 있다. 이 부분을 의도적으로 보여주기 위해 바지를 조금 내리기도 한다.

As for the part from the waist to the legs, you can create a sexy pelvic line by clearly expressing the line that is bent due to the pelvic structure. To show this part intentionally, you can draw it with the pants down a little.

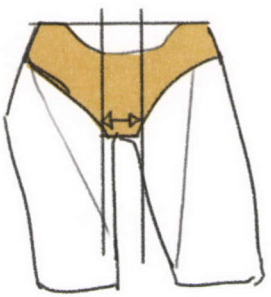


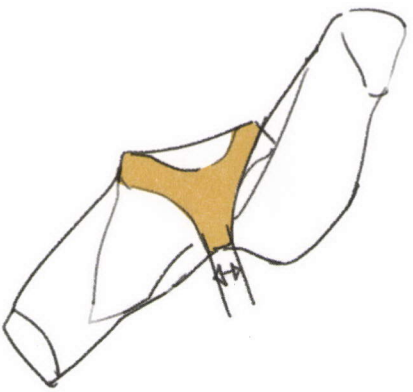


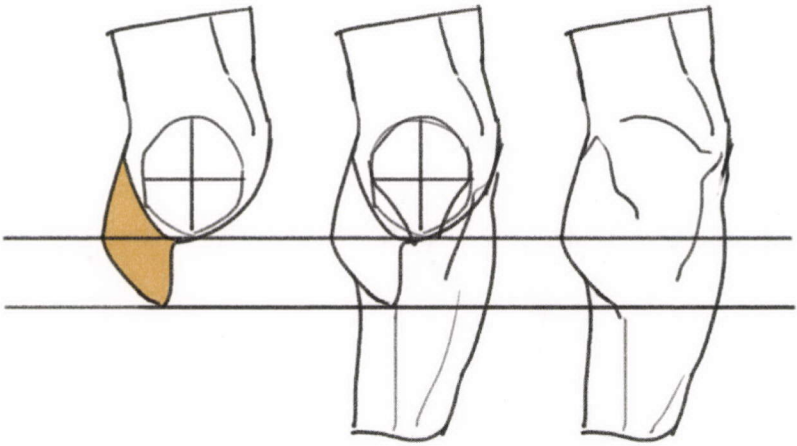


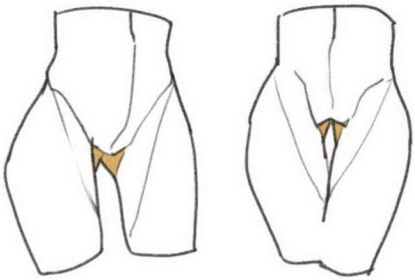
가랑이 쪽 공간을 만들어야 한다.

You need to make space on the crotch side.



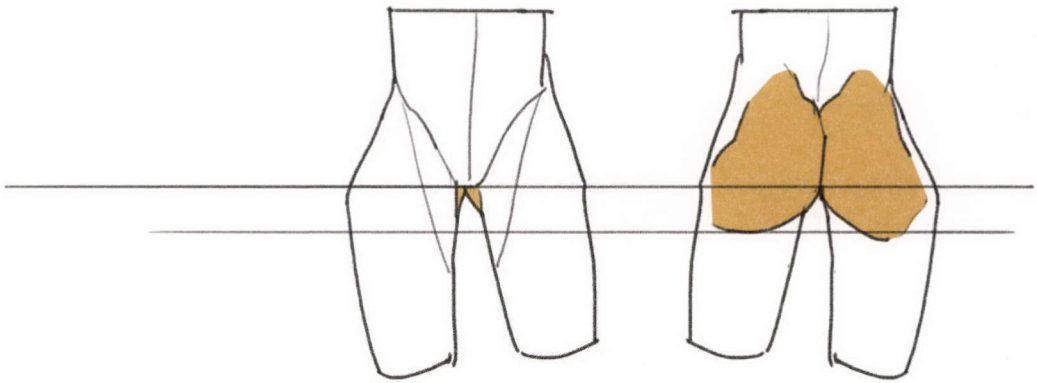






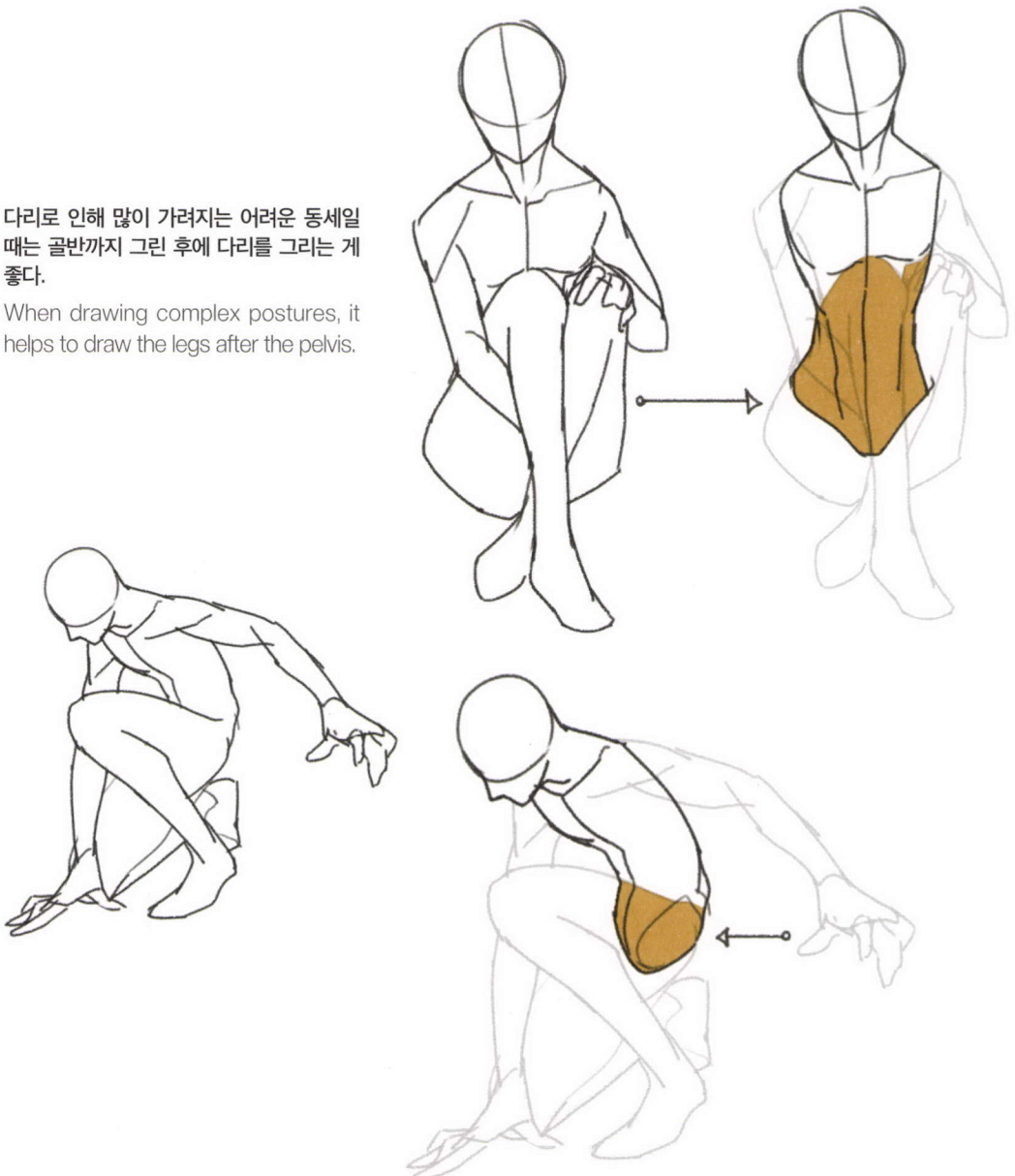
인체 및 포즈에 따라 정면 가랑이 사이에 엉덩이 살이 살짝 보이기도 한다.

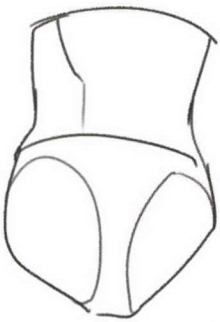
Depending on the body and pose, the buttocks may be slightly visible between the crotch in the front.



다리로 인해 많이 가려지는 어려운 동세일 때는 골반까지 그린 후에 다리를 그리는 게 좋다.

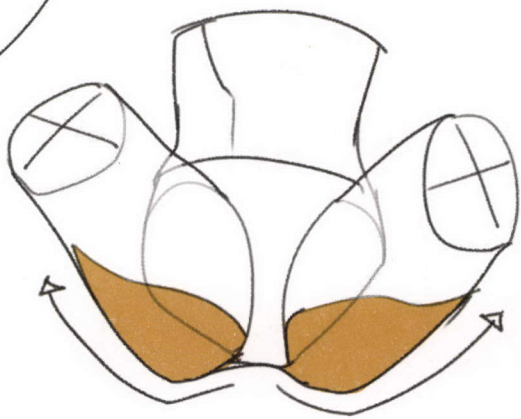
When drawing complex postures, it helps to draw the legs after the pelvis.

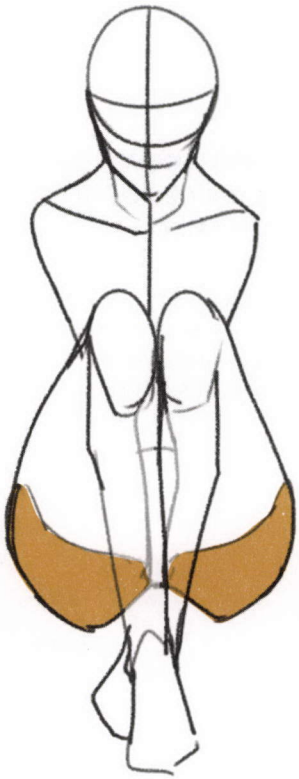


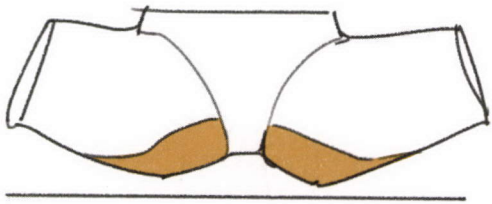


다리가 올라가면서 엉덩이 라인이 보일 때 실루엣은 동그랗지 않다.

When the hip line is visible as the leg is raised, the silhouette is not round.

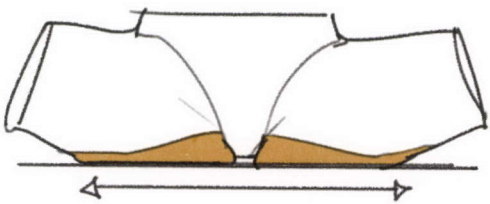






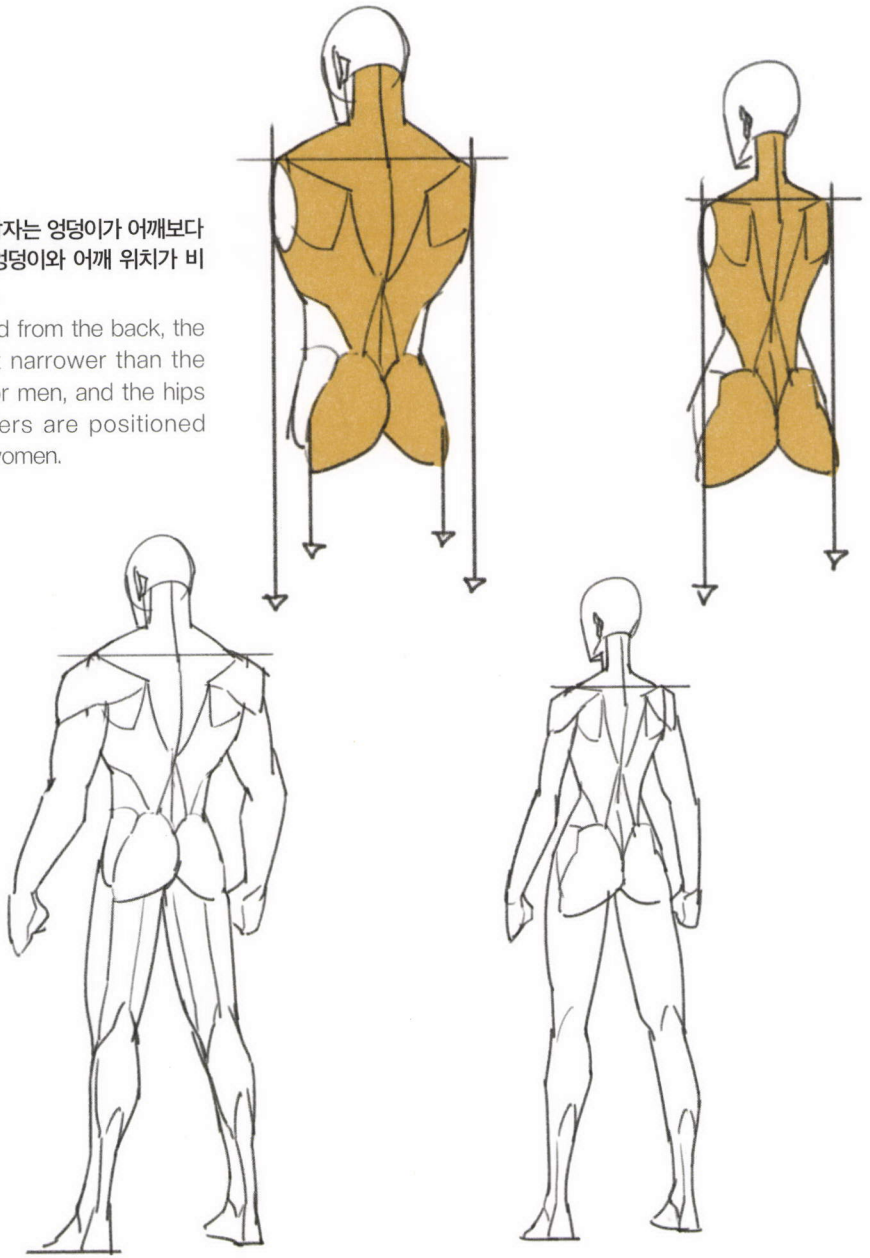
바닥에 닿는다면 바닥 투시에 맞춰 엉덩이 실루엣을 수평으로 만든다.

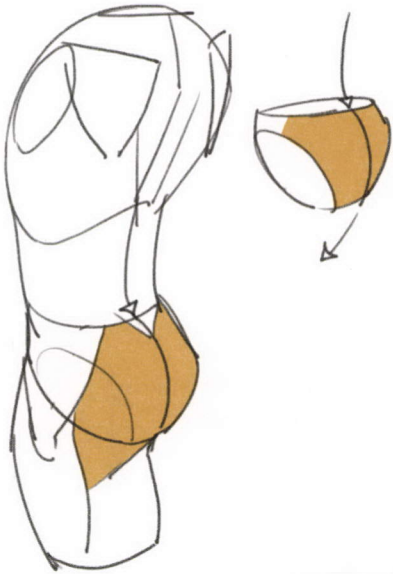
If the hips touch the floor, make the hip silhouette horizontal to match the floor perspective.



뒤에서 볼 때 남자는 엉덩이가 어깨보다 좁게, 여자는 엉덩이와 어깨 위치가 비슷하게 잡는다.

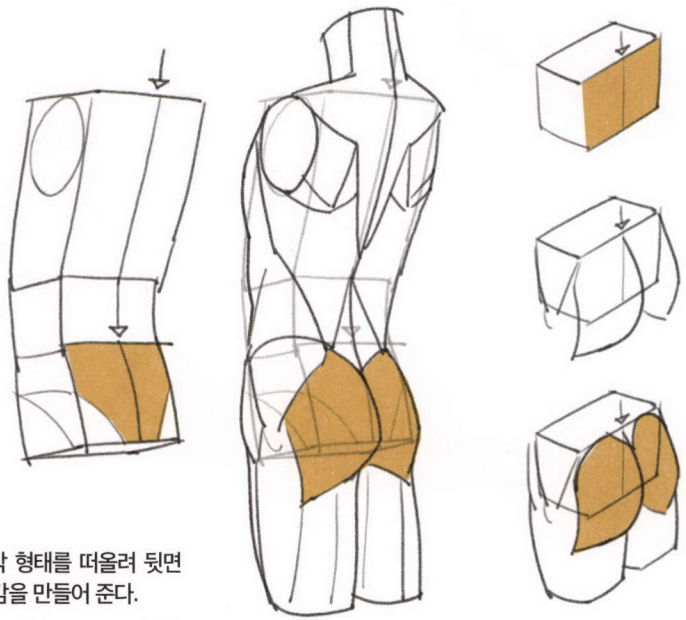
When viewed from the back, the hips are set narrower than the shoulders for men, and the hips and shoulders are positioned similarly for women.





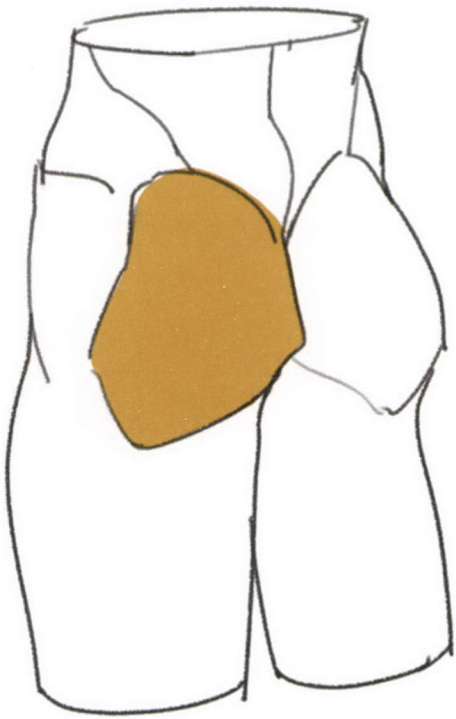
엉덩이를 반으로 나누려면 뒷면 면적의 중심축을 고려해 나눈다. 투시에 익숙할 경우 곡선으로 나누면 편하다.

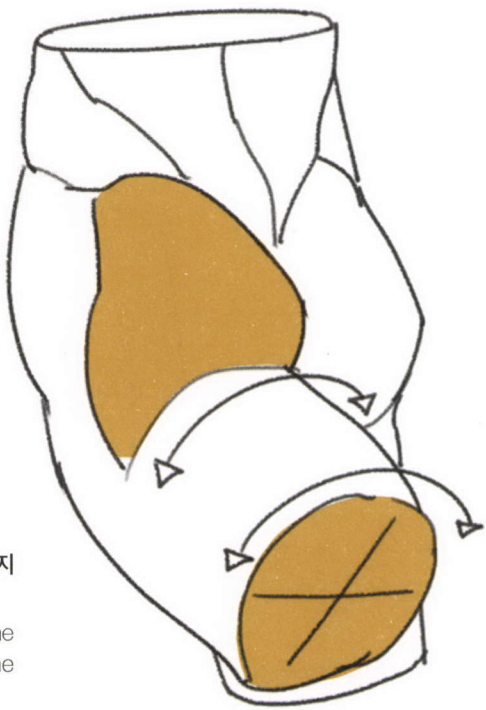
When dividing the hips in half, refer to the center axis of the hip area. If you are familiar with perspective, divide the hips into curves.



곡선이 어려울 경우 단순한 사각 형태를 떠올려 뒷면 중심축을 기준으로 엉덩이 볼륨감을 만들어 준다.

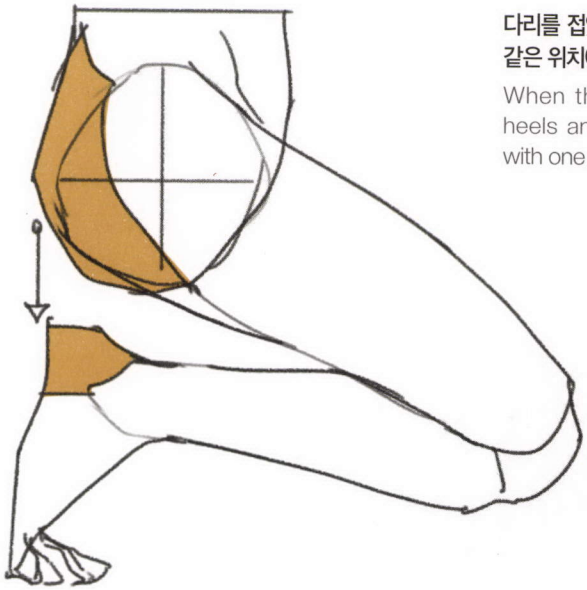
If it is difficult to divide the hips into curves, think of a simple square shape and add volume on the hips based on the center axis of the back of the body.





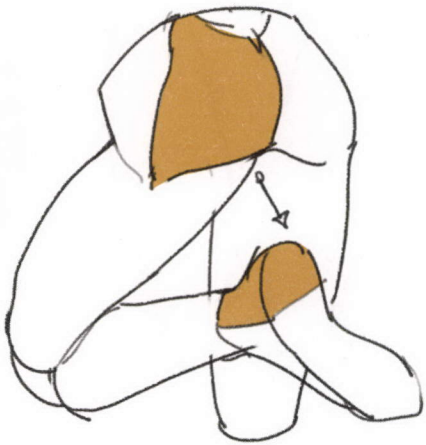
다리를 뒤로 들면 엉덩이 라인과 허벅지 라인 투시를 맞춰 그린다.

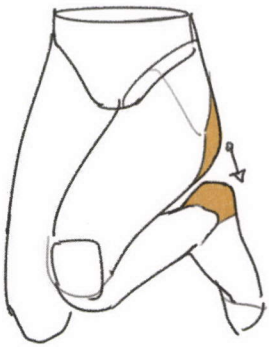
When the leg is lifted back, draw the hip line and thigh line to match the perspective.

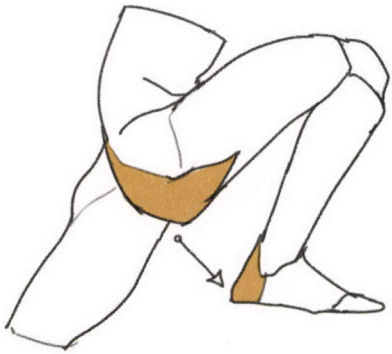


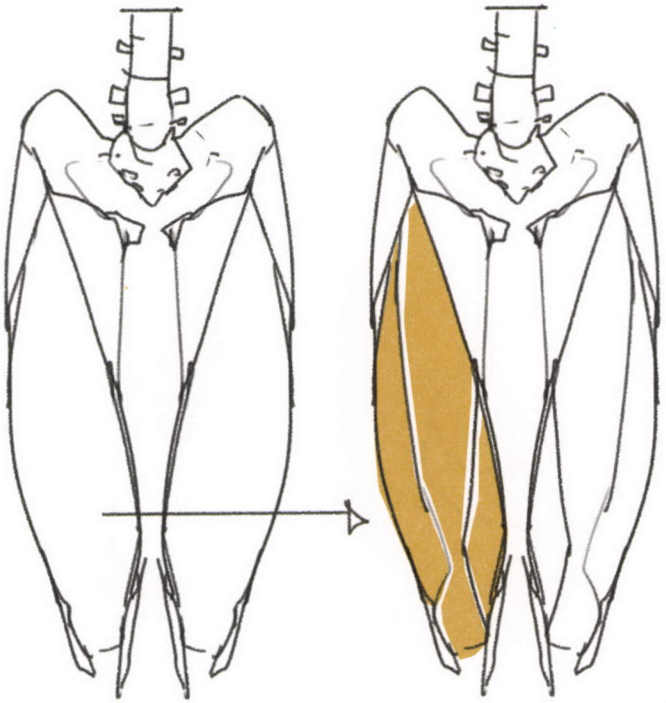
다리를 접었을 때 발뒤꿈치와 엉덩이가 같은 위치에 있다고 생각하면 쉽다.

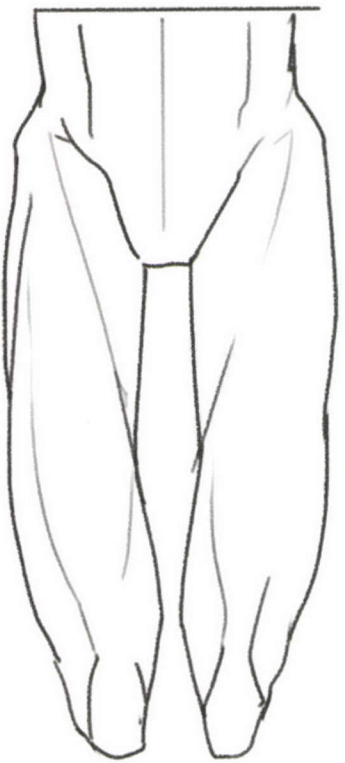
When the legs are folded, the heels and the hips should align with one another.





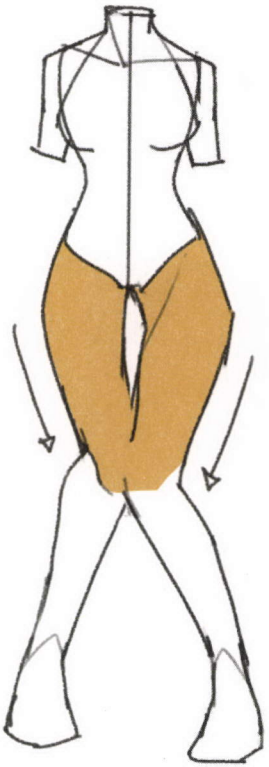






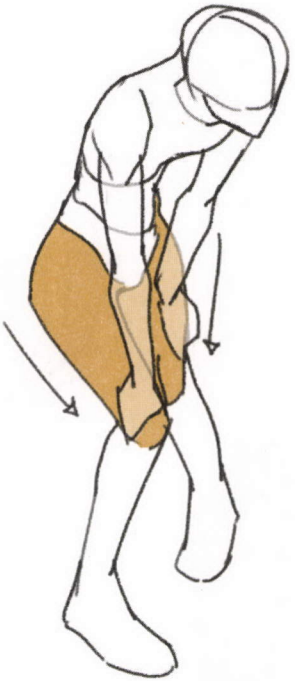
허벅지 정면 부분은 큰 덩어리 3개로 나눈다.
피부가 덮이면 흐름의 선은 약해진다.

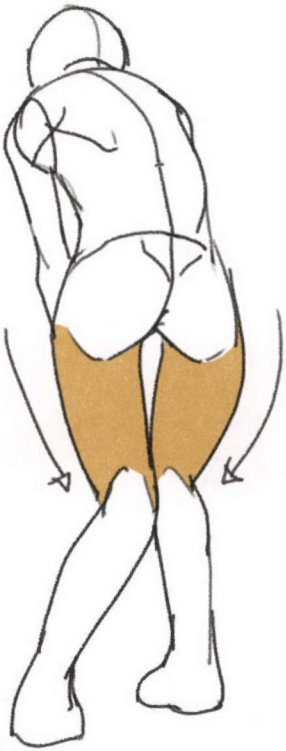
The front part of the thigh is divided into three large sections and the defining lines weaken as the skin is covered.

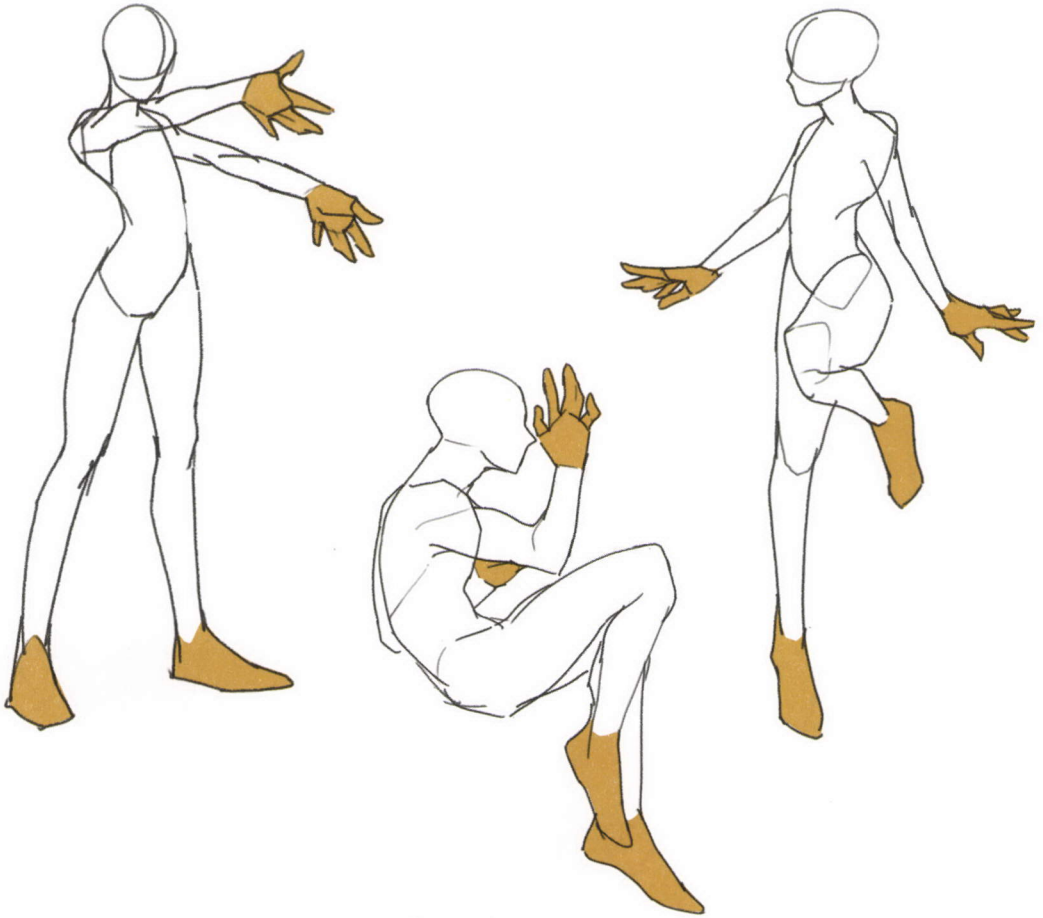


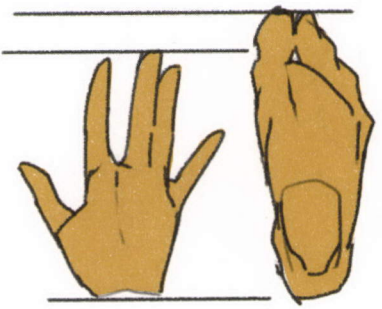
무릎을 모으는 다리의 흐름은 힘없이 지탱하는 느낌을 만들어 준다.

Drawing the knees together gives the impression that the character has run out of energy.







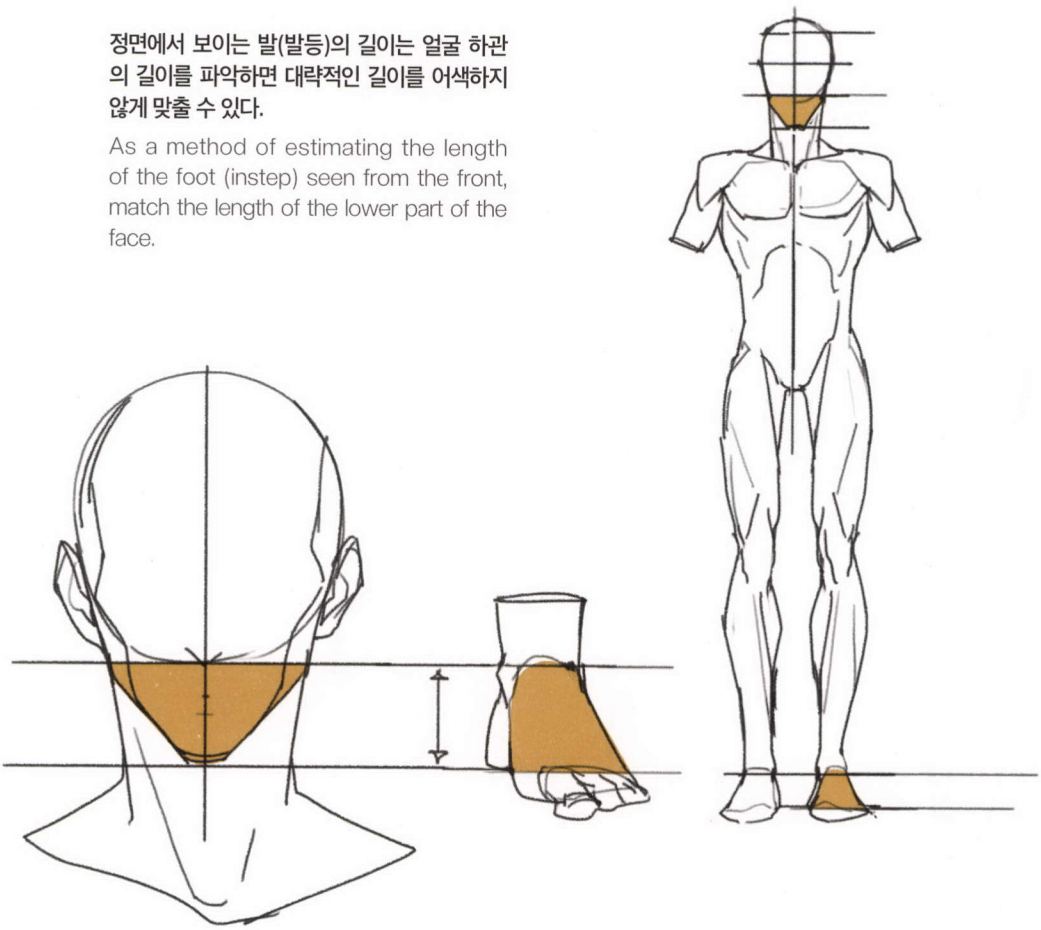


발은 손보다 크므로 작게 그려지지 않도록 유의한다.

Be careful not to draw the feet smaller than the hands.

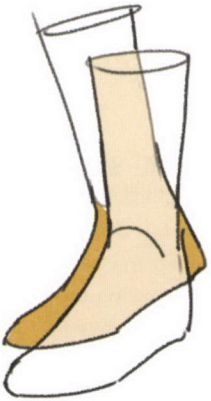
정면에서 보이는 발(발등)의 길이는 얼굴 하관의 길이를 파악하면 대략적인 길이를 어색하지 않게 맞출 수 있다.

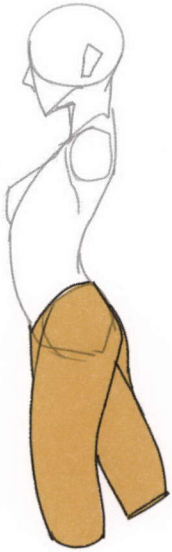
As a method of estimating the length of the foot (instep) seen from the front, match the length of the lower part of the face.



인체 동작에서 다리가 모아지거나 한쪽이 가려질 때 가려지는 부분을 고려해 나머지 부분을 드러내는 게 좋다.

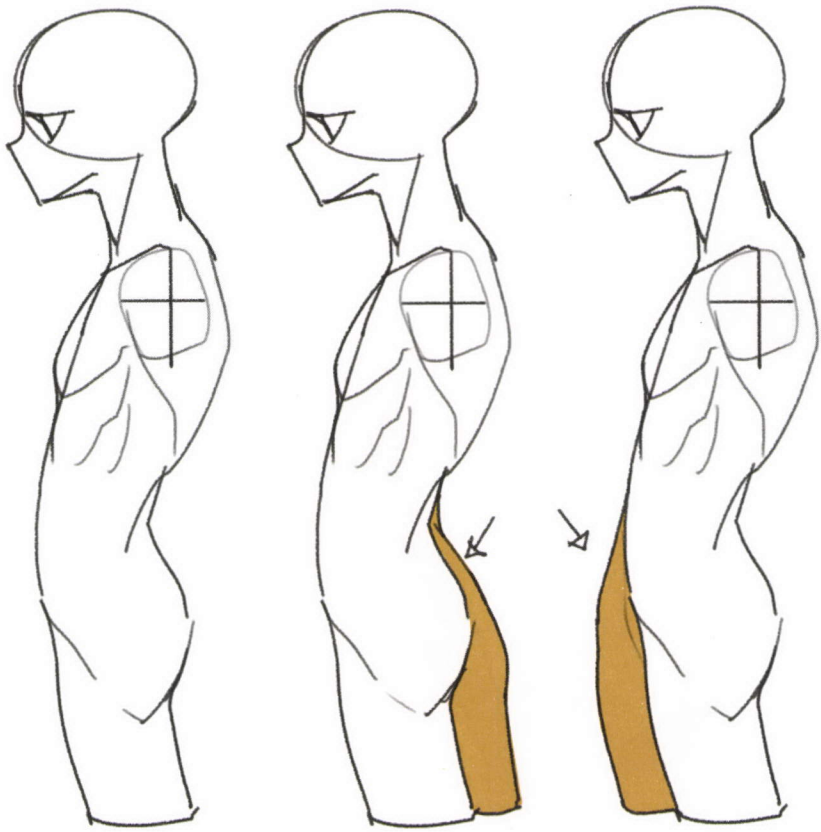
When drawing legs that are gathered, or when one leg covers the other, it helps to imagine drawing the whole of the hidden leg.





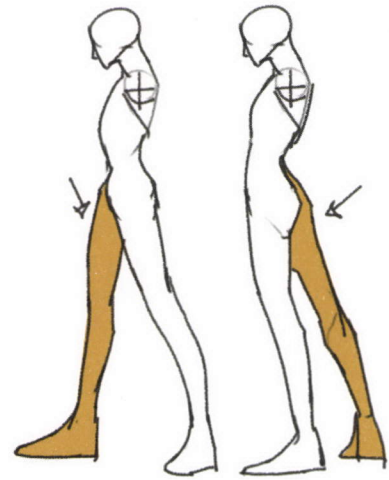
인체 전체 비율을 잡기 위해서는 팔보다 다리를 먼저 그려서 전체적인 동세 느낌을 보는 게 좋다.

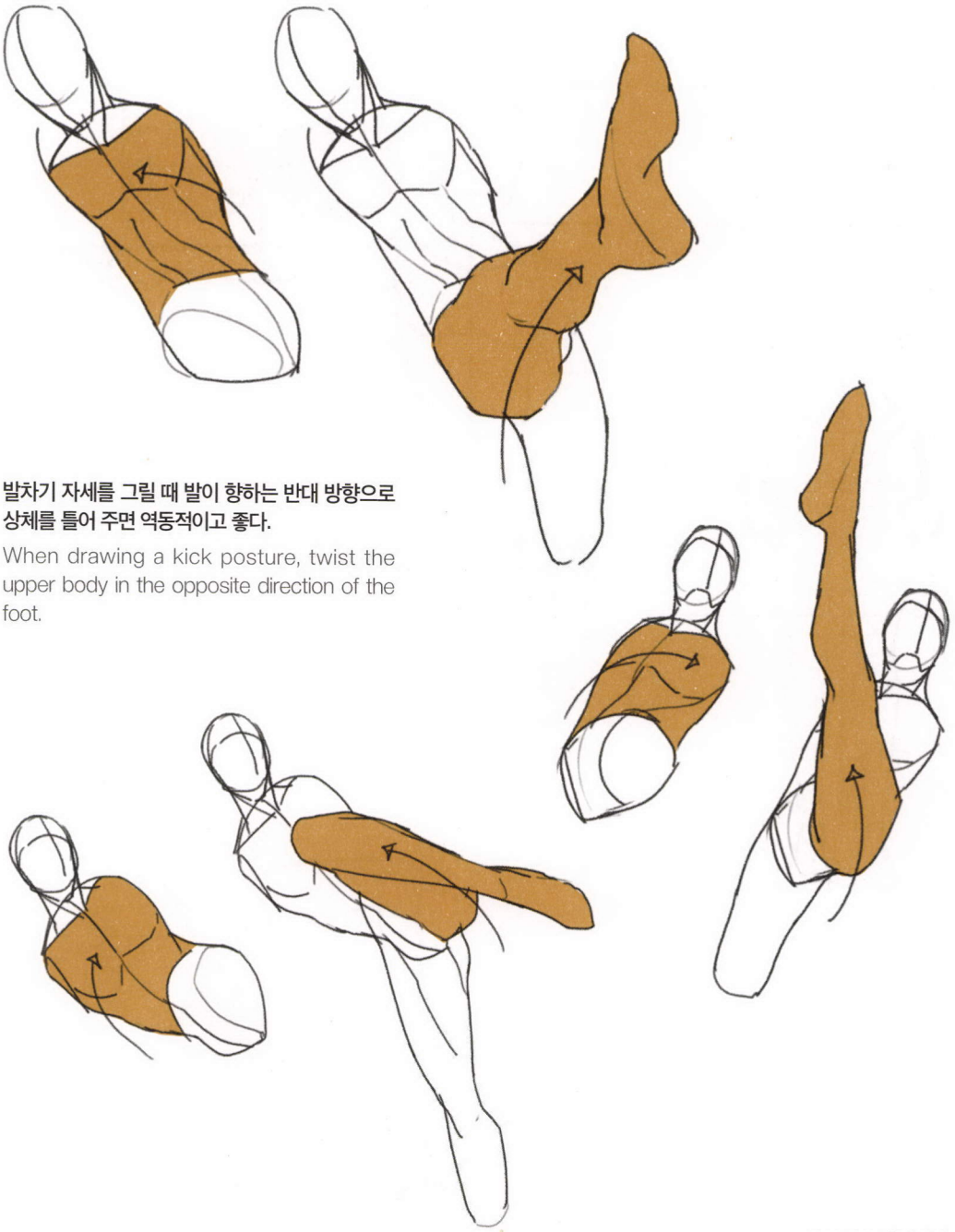
In order to estimate the proportion of the whole body, it is better to draw the legs before the arms to see the overall flow of movement.



골반을 기준으로 뒤에 그려질 다리를 앞이나 뒤로 빼줄 경우 살짝 뒤틀린 골반 흐름을 만들 수 있다.

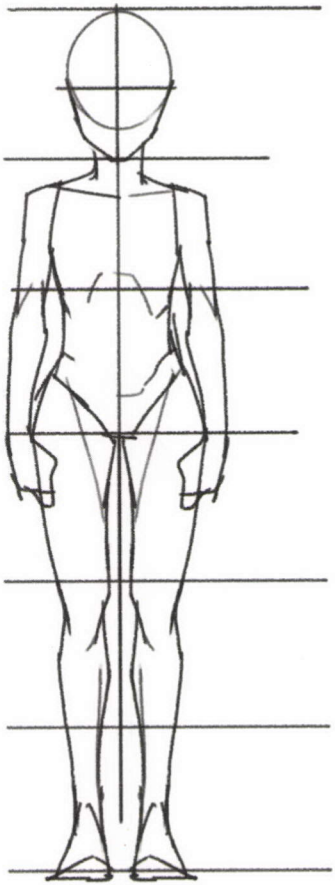
If the leg behind the pelvis is positioned forwards or backwards, it will create a slightly twisted pelvic flow.

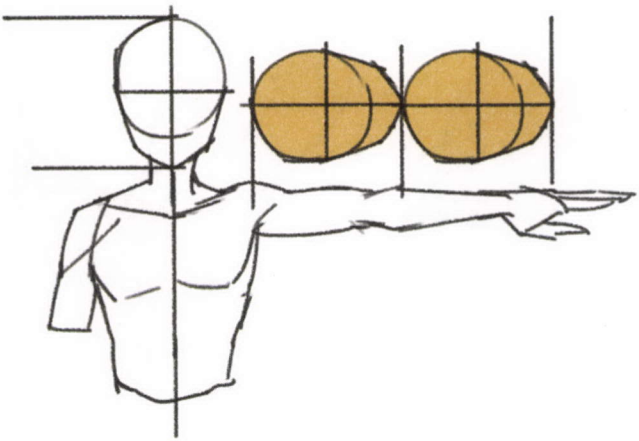




발차기 자세를 그릴 때 발이 향하는 반대 방향으로 상체를 틀어 주면 역동적이고 좋다.

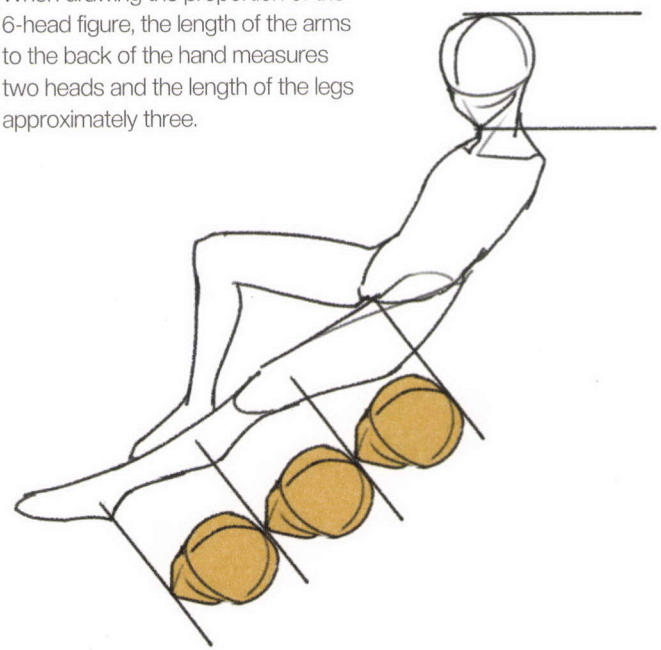
When drawing a kick posture, twist the upper body in the opposite direction of the foot.





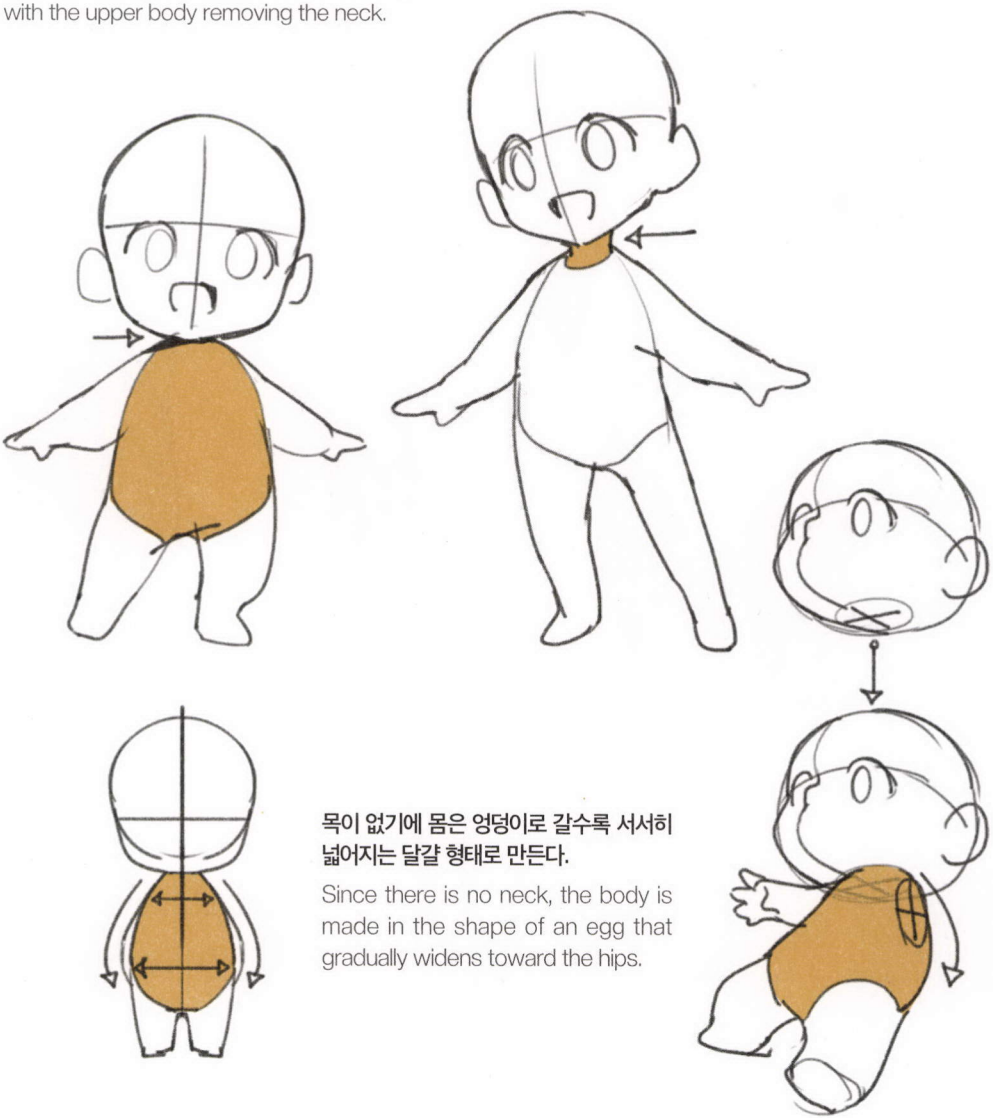
6등신 비율에서 팔의 길이는 손등까지 얼굴 2개 정도가 적당하고 다리 길이는 얼굴 3개 정도로 맞춰서 그린다.

When drawing the proportion of the 6-head figure, the length of the arms to the back of the hand measures two heads and the length of the legs approximately three.



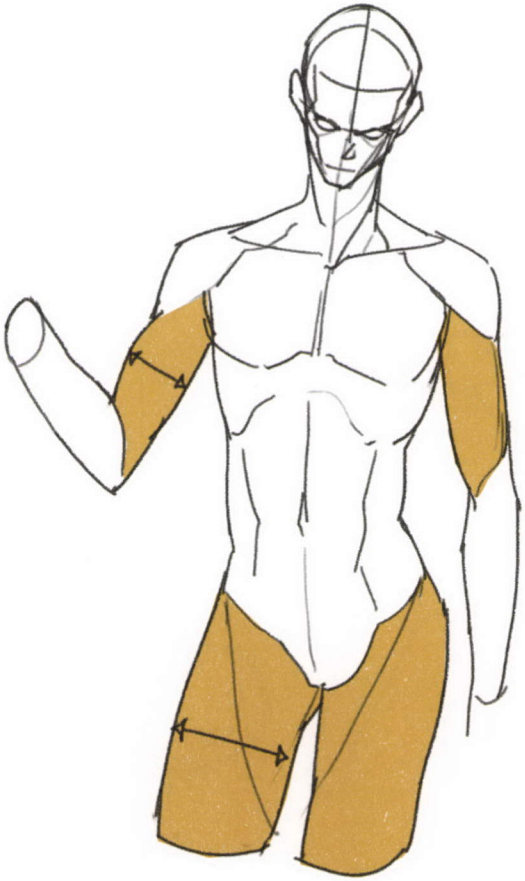
SD 캐릭터의 경우 비율이 작아질수록 목을 없애고 상체와 바로 연결하는 게 좋다.

In the case of SD(Super Deformed) characters, the smaller the body proportion, the better it is to connect the head directly with the upper body removing the neck.



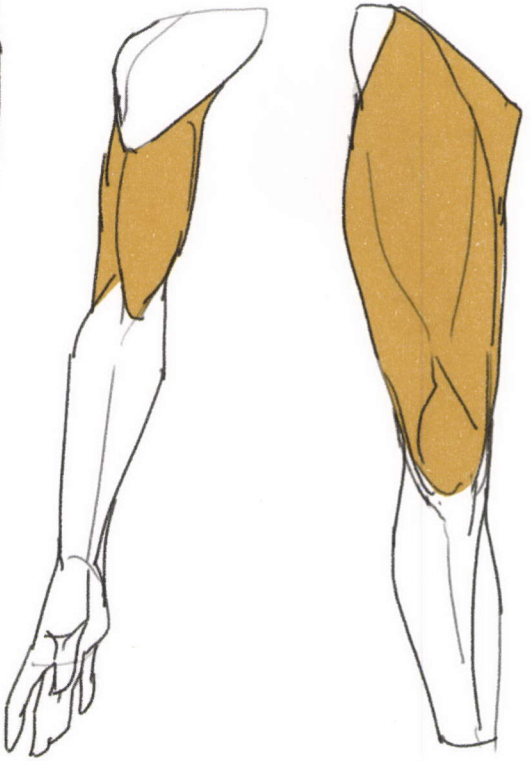
목이 없기에 몸은 엉덩이로 갈수록 서서히 넓어지는 달걀 형태로 만든다.

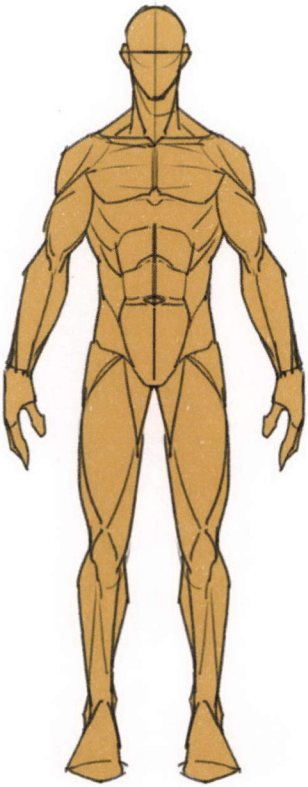
Since there is no neck, the body is made in the shape of an egg that gradually widens toward the hips.



캐릭터 체형이 전부 같지는 않지만 평균적으로 팔 두께와 비례해 다리를 1.5배 혹은 2배 정도 두껍게 측정해 그리면 쉽다.

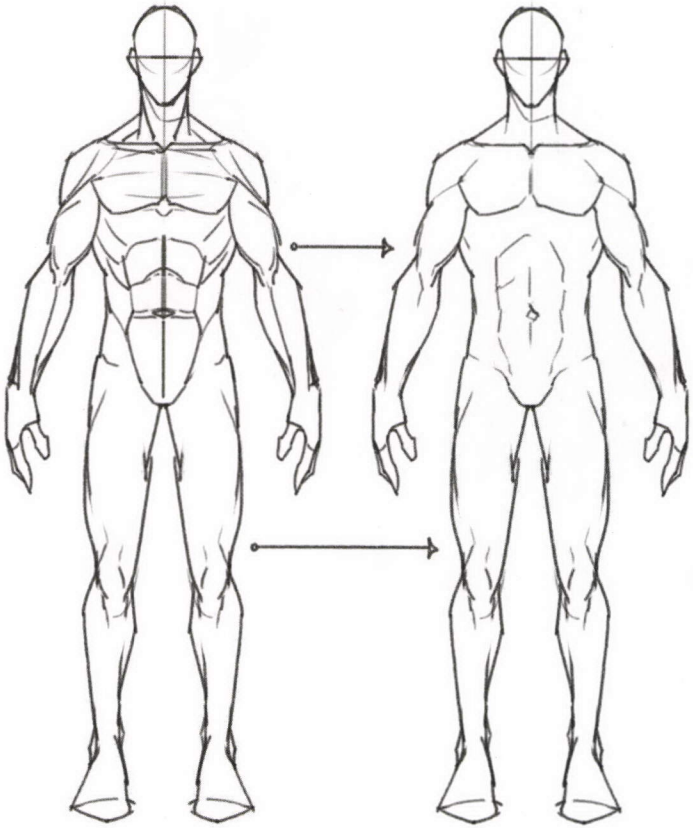
Although this may vary depending on the character, you can measure the proportion of the legs in relation to those of the arms. Legs will be 1.5 to 2 times thicker than arms.





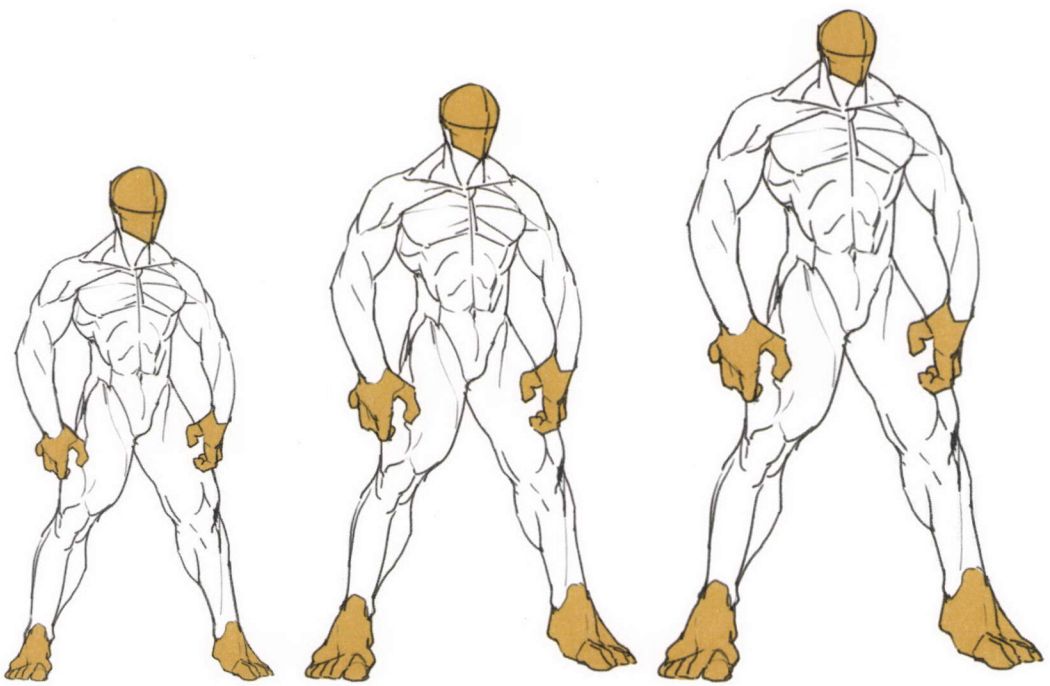
근육 표현 시 상체 근육 표현만 라인으로 잡아 주고 하체 근육 라인은 밋밋하게 그리지 않도록 주의해야 한다. 상체와 하체, 동일한 느낌으로 근육 라인을 그려 줘야 한다.

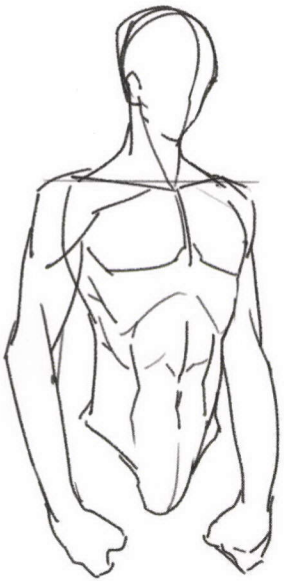
The point to be careful when expressing muscles is that only the muscle lines of the upper body are expressed and the muscle lines of the lower body are often drawn flat. You should draw the lines of the muscles with the same feeling on the upper and lower body.



같은 인체라도 헐크처럼 근육을 부각시키고 싶을 때는 얼굴을 작게 하고 손발을 크게 만들어 주면 인체 근육의 강조되기 때문에 효율이 좋다.

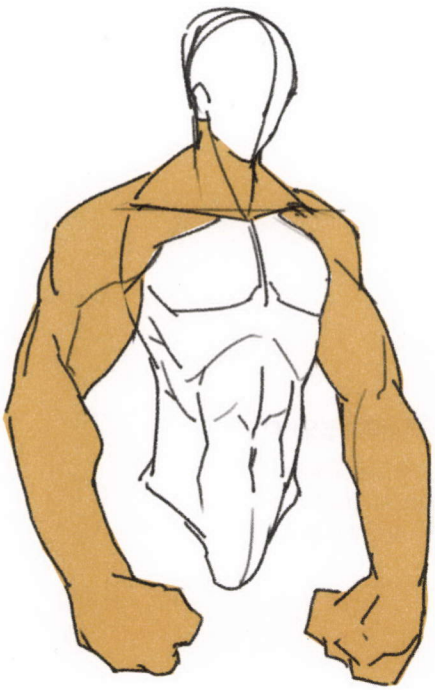
To create a Hulk like figure, where the muscles are emphasized and exaggerated, make the head smaller and hands and feet bigger.

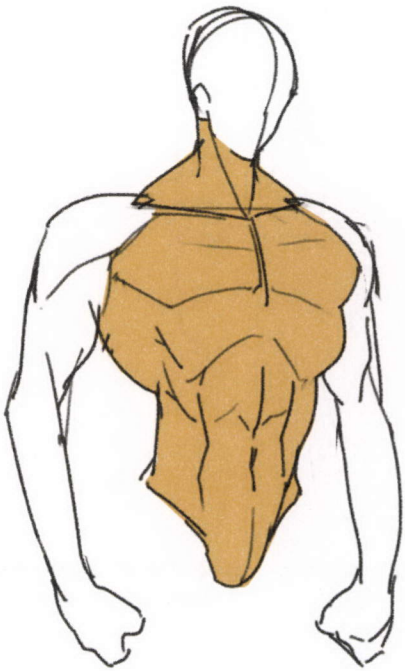


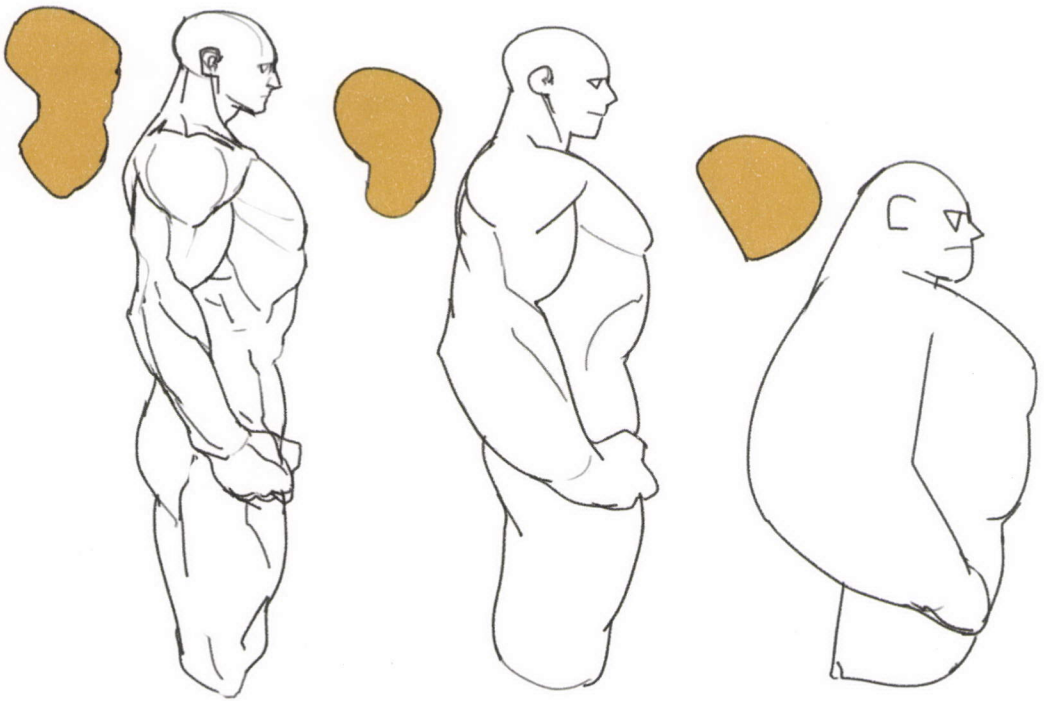


근육의 어느 부분을 더 강조하느냐에 따라서 재미있는 체형을 다양하게 그릴 수 있게 된다. 단, 너무 과할 경우 그림체 영향에 따라 어색해지는 문제가 생긴다.

Depending on which part of the muscles you emphasize you can draw a variety of interesting body shapes. However, over-doing this may create an awkward looking body shape.

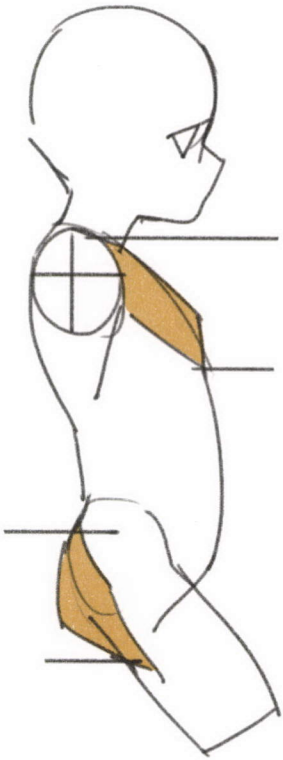






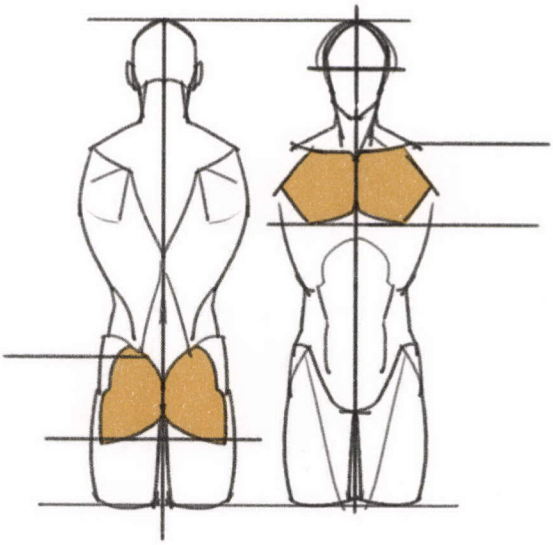
인체의 실루엣이 단순화될수록 만화적인 느낌이 강해진다.
반대로 디테일한 실루엣을 만들기 위해선 인체의 구조와 근육 덩어리의 이해가 필요하다.

The more the body silhouette is simplified, the stronger the more cartoonish the body becomes. Conversely, in order to create a detailed silhouette, it is necessary to understand the structure of the human body and the muscle mass.



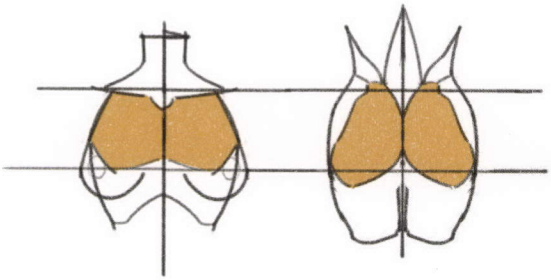
가슴 근육 크기와 엉덩이 근육 길이를 유사하게 맞춰 준다.

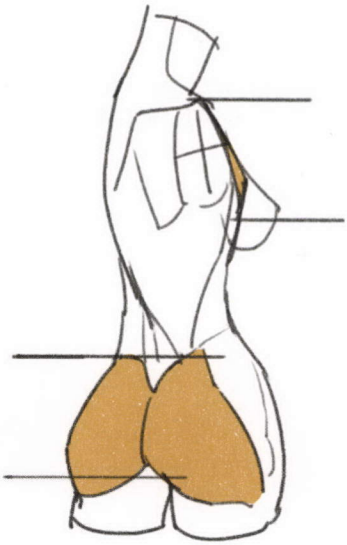
Adjust the size of the chest muscles and the length of the hip muscles similarly.

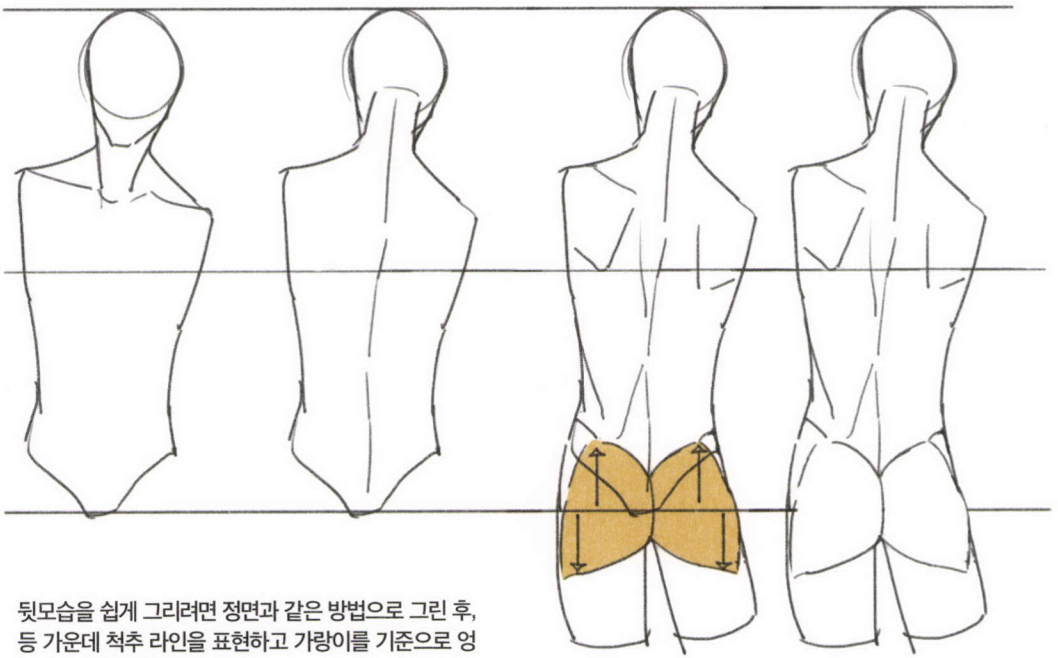


여자는 엉덩이 길이를 가슴 근육보다 조금 더 크게 잡아 준다.

For women, set the length of the hips slightly larger than the chest muscles.





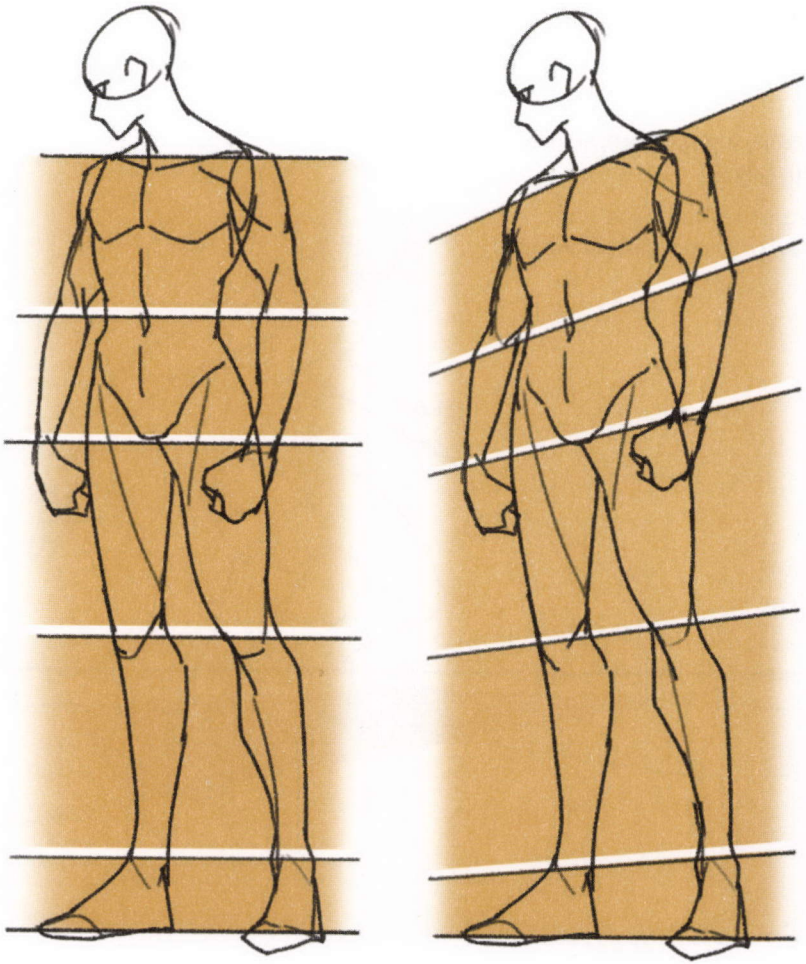


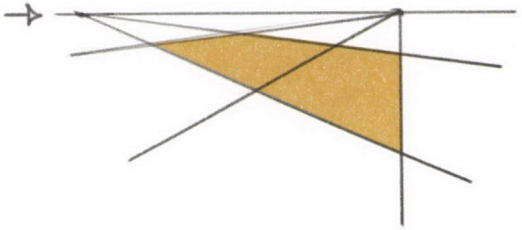
뒷모습을 쉽게 그리려면 정면과 같은 방법으로 그린 후, 등 가운데 척추 라인을 표현하고 가랑이를 기준으로 엉덩이 부피감을 만든다.

To easily draw the back of the human body, draw it in the same way as the front view, then express the spine line in the middle of the back and create a sense of volume on the hips based on the crotch.

인체 각 부위별 포인트에 맞춰 기울기를 만들어 주면 캐릭터에 투시가 적용된다.

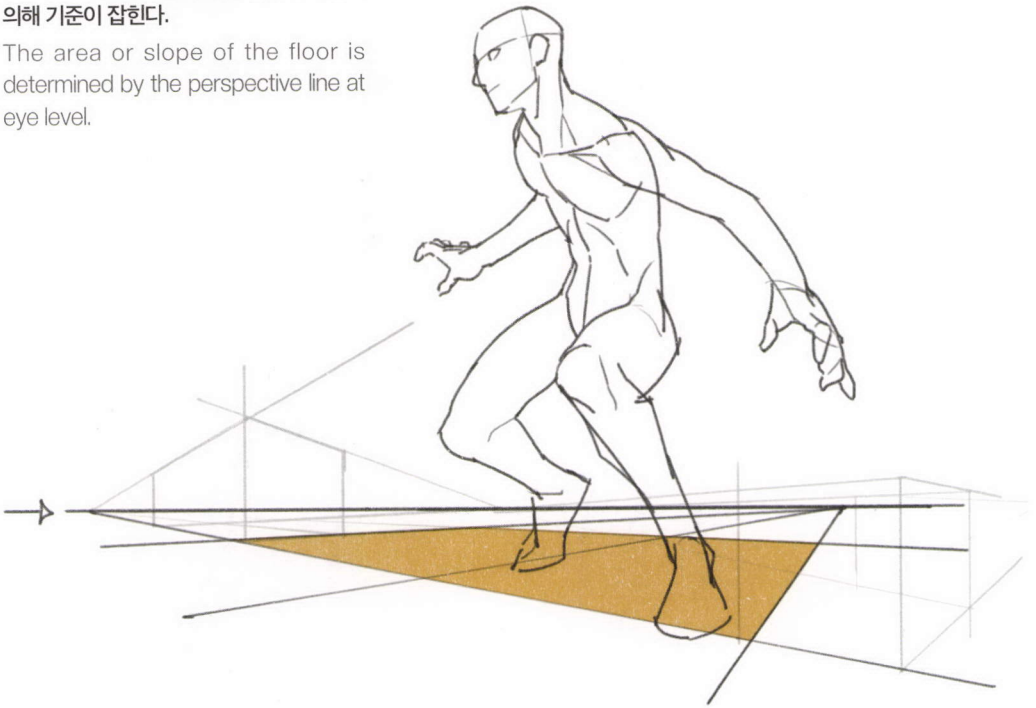
Perspective can be applied to a character by creating a slope at each point of the body.

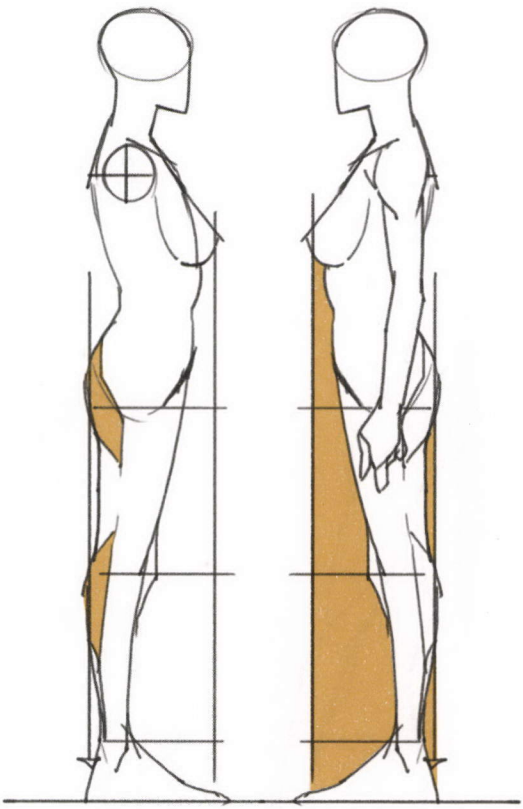




바닥의 면적이나 기울기는 눈높이 투시선에 의해 기준이 잡힌다.

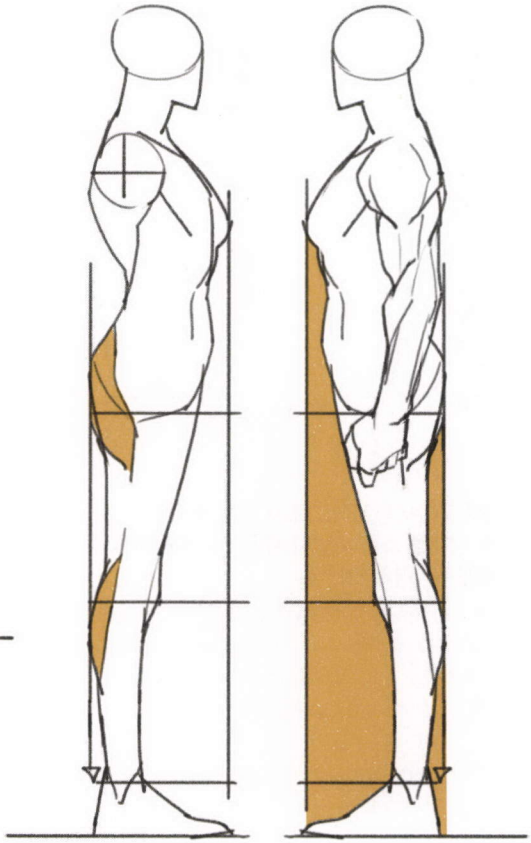
The area or slope of the floor is determined by the perspective line at eye level.

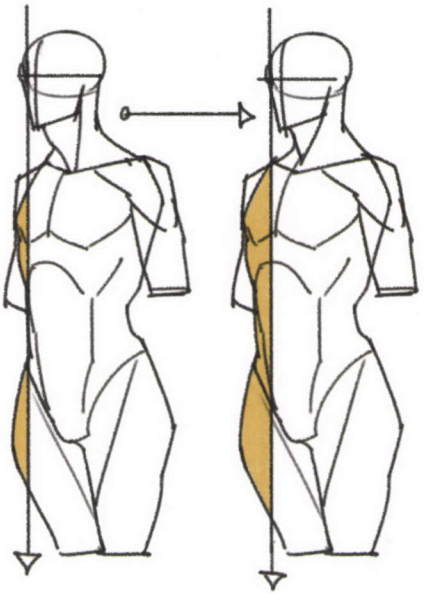


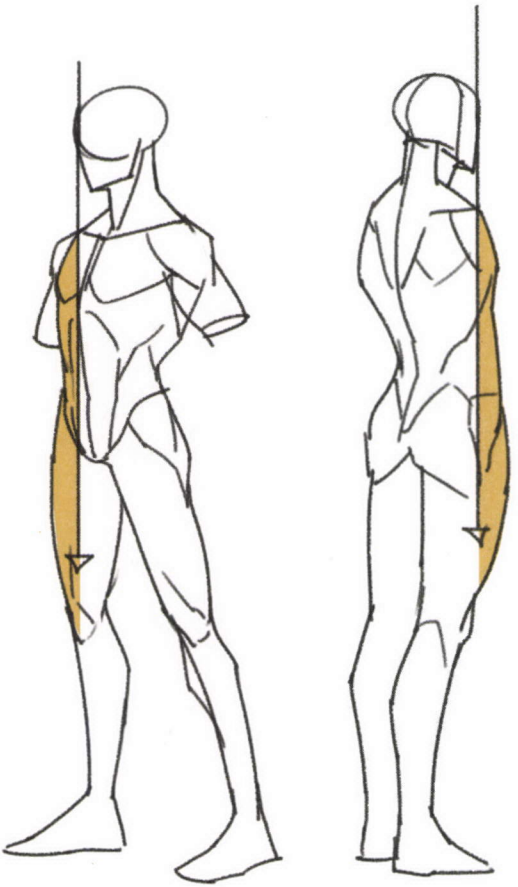


옆모습 서 있는 자세에서 엉덩이 라인과 종아리 라인을 수직으로 일치시키면 안정적이다.

In the side profile of a standing position, it is stable if the hip line and the calf line are matched to the vertical line.

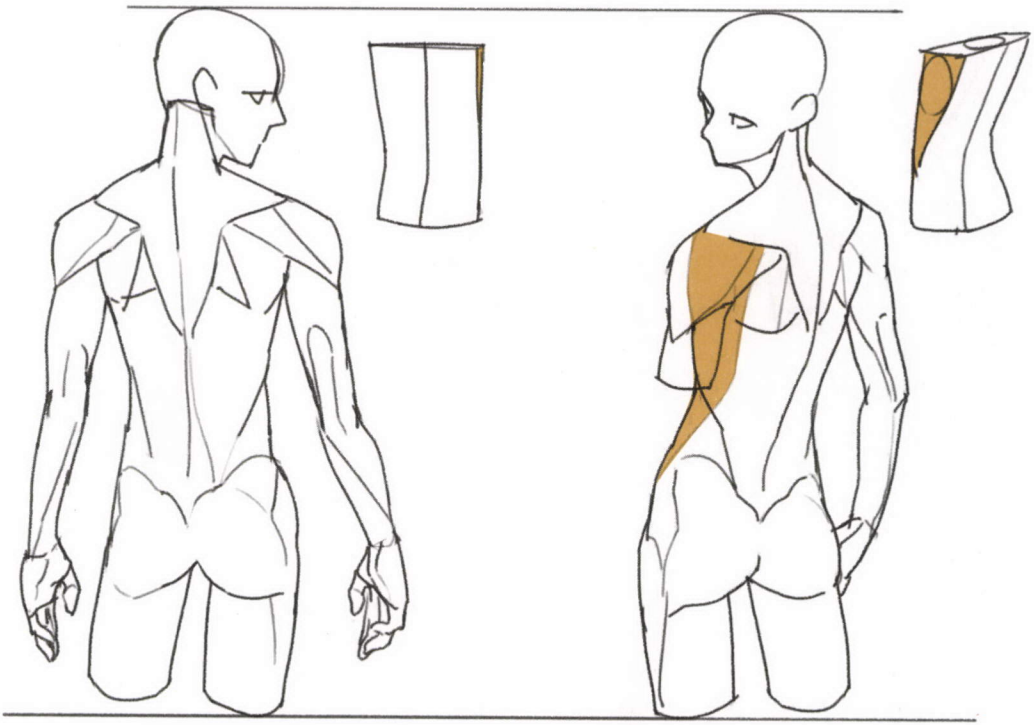






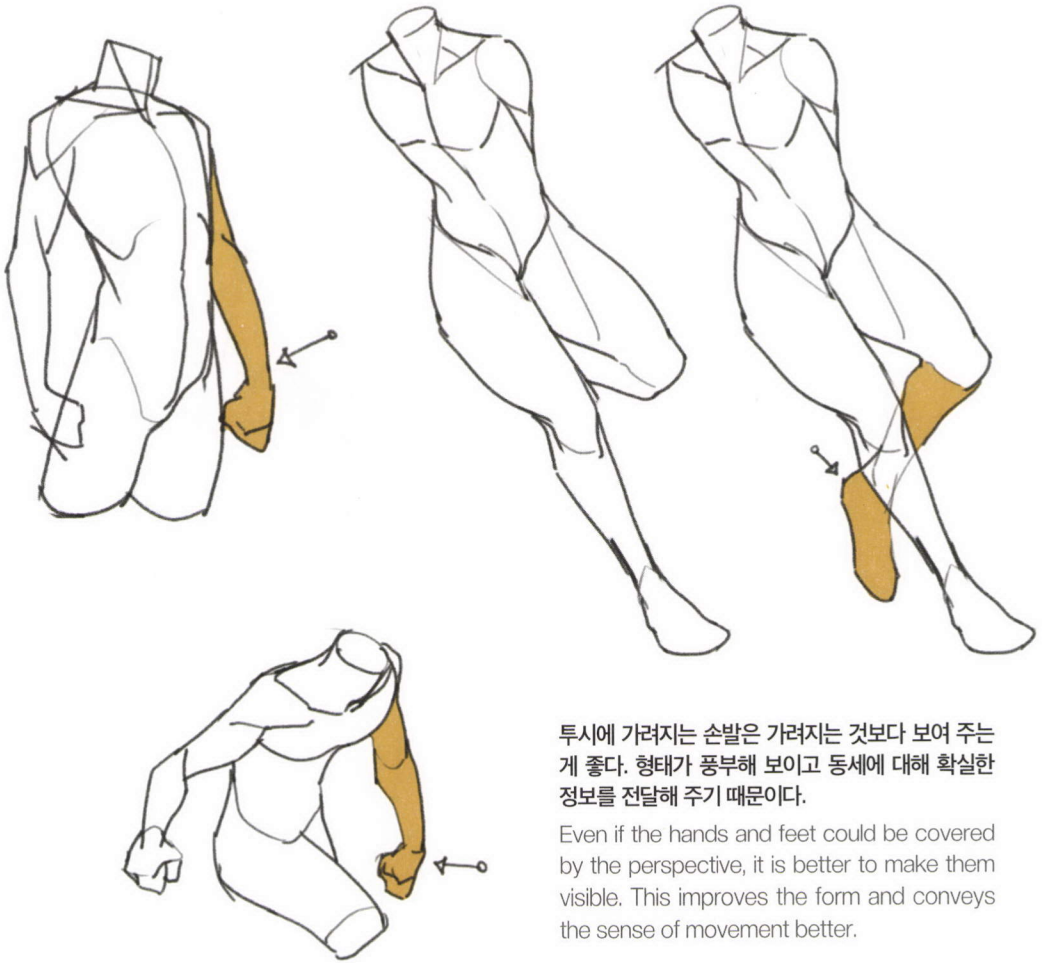
반측면에서 안정적으로 서 있는 자세를 그릴 때 상체를 조금 내밀어 얼굴보다 골반이 더 앞에 위치하게 만든다.

When drawing a stable standing position in the three quarter view, the pelvis is positioned more forward than the face by sticking out the upper body a little bit forward.



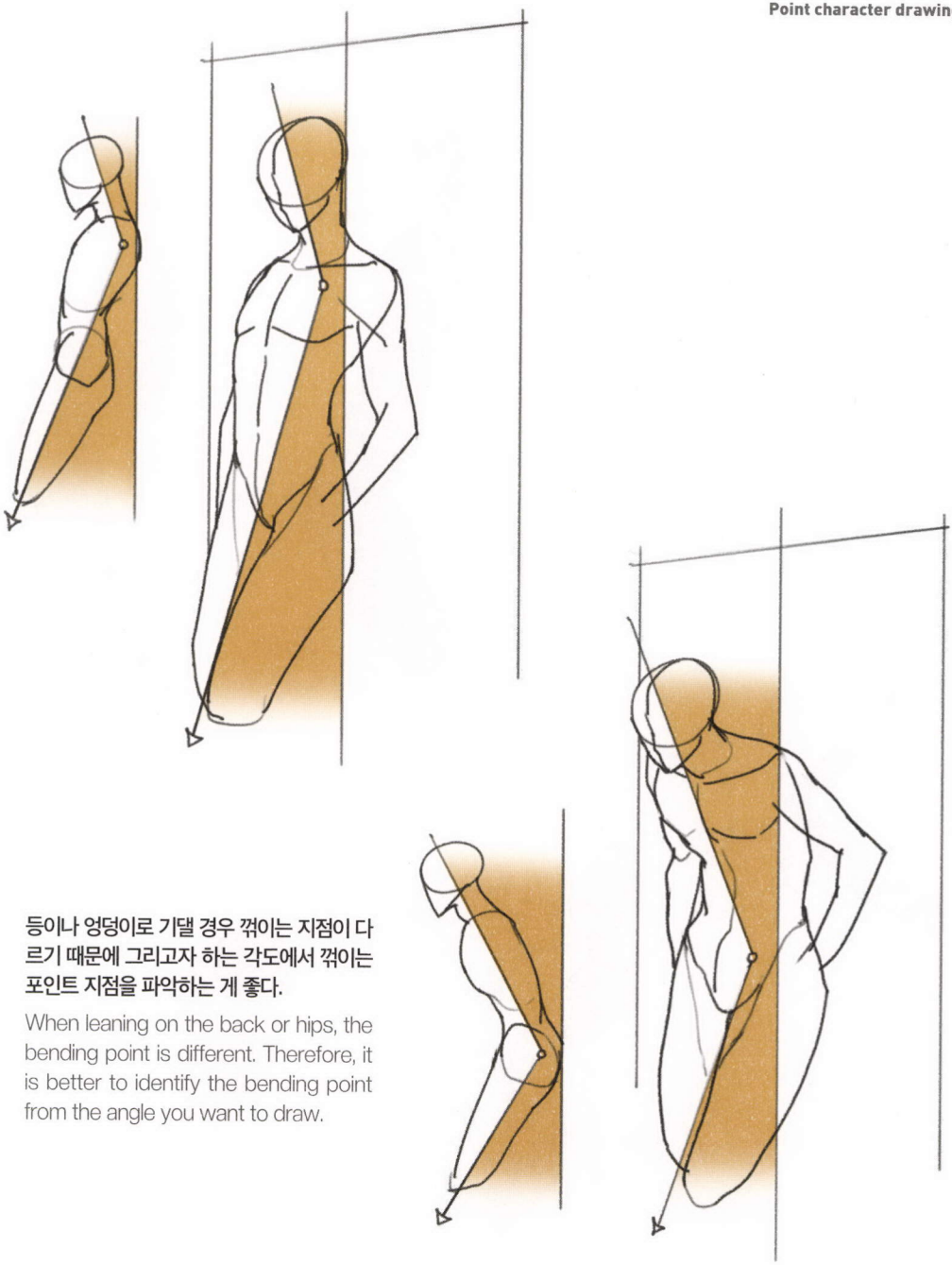
고개만 돌려 뒤돌아볼 경우 얼굴 옆면까지 보이고, 상체를 약간 비틀면 얼굴 반측면까지 보인다.

When drawing a look-back posture when only the head is turned, the whole side of the face is visible. if the upper body is slightly twisted, up to three-quarters of the face is visible.



투시에 가려지는 손발은 가려지는 것보다 보여 주는 게 좋다. 형태가 풍부해 보이고 동세에 대해 확실한 정보를 전달해 주기 때문이다.

Even if the hands and feet could be covered by the perspective, it is better to make them visible. This improves the form and conveys the sense of movement better.



등이나 엉덩이로 기댈 경우 꺾이는 지점이 다르기 때문에 그리고자 하는 각도에서 꺾이는 포인트 지점을 파악하는 게 좋다.

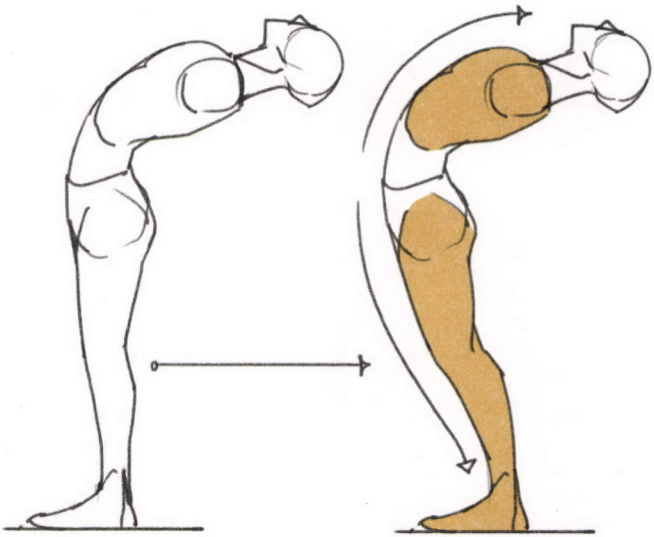
When leaning on the back or hips, the bending point is different. Therefore, it is better to identify the bending point from the angle you want to draw.

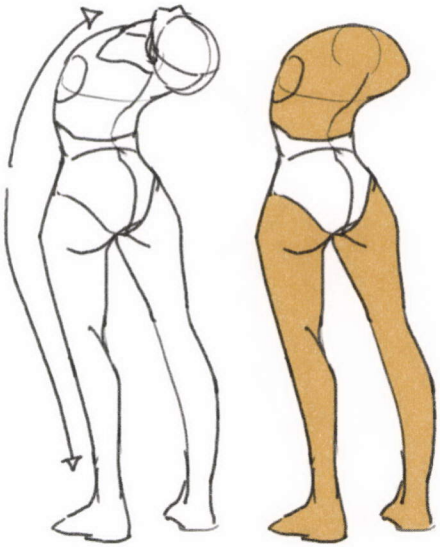
관절이나 인체 실루엣을 이용해 지그재그 흐름을 주면 포즈가 조금 더 동적이거나 자연스럽게 그려지게 된다. (팔의 흐름은 관련성이 없어도 된다)

Creating a zigzag flow between different sections of the body will produce a dynamic shape. (The flow of the arms is not relevant)

상체를 크게 뒤로 젖힐 때 골반이 앞으로 나오면서 다리도 뒤로 빼 줘야 한다.

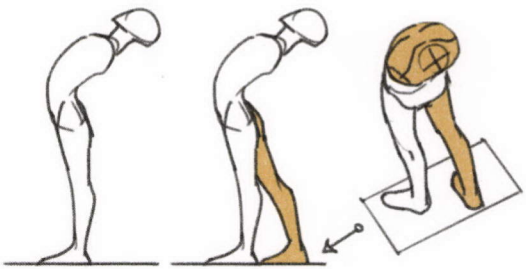
When the upper body is tilted far back, the pelvis should come forward and the legs should be pulled backward.





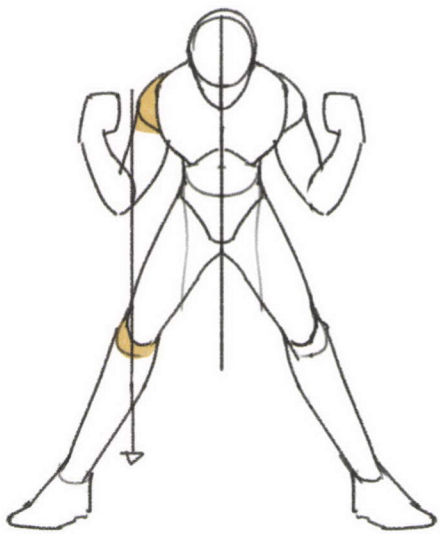
한쪽 다리만 뒤로 빠져도 안정적으로 보이게 된다.

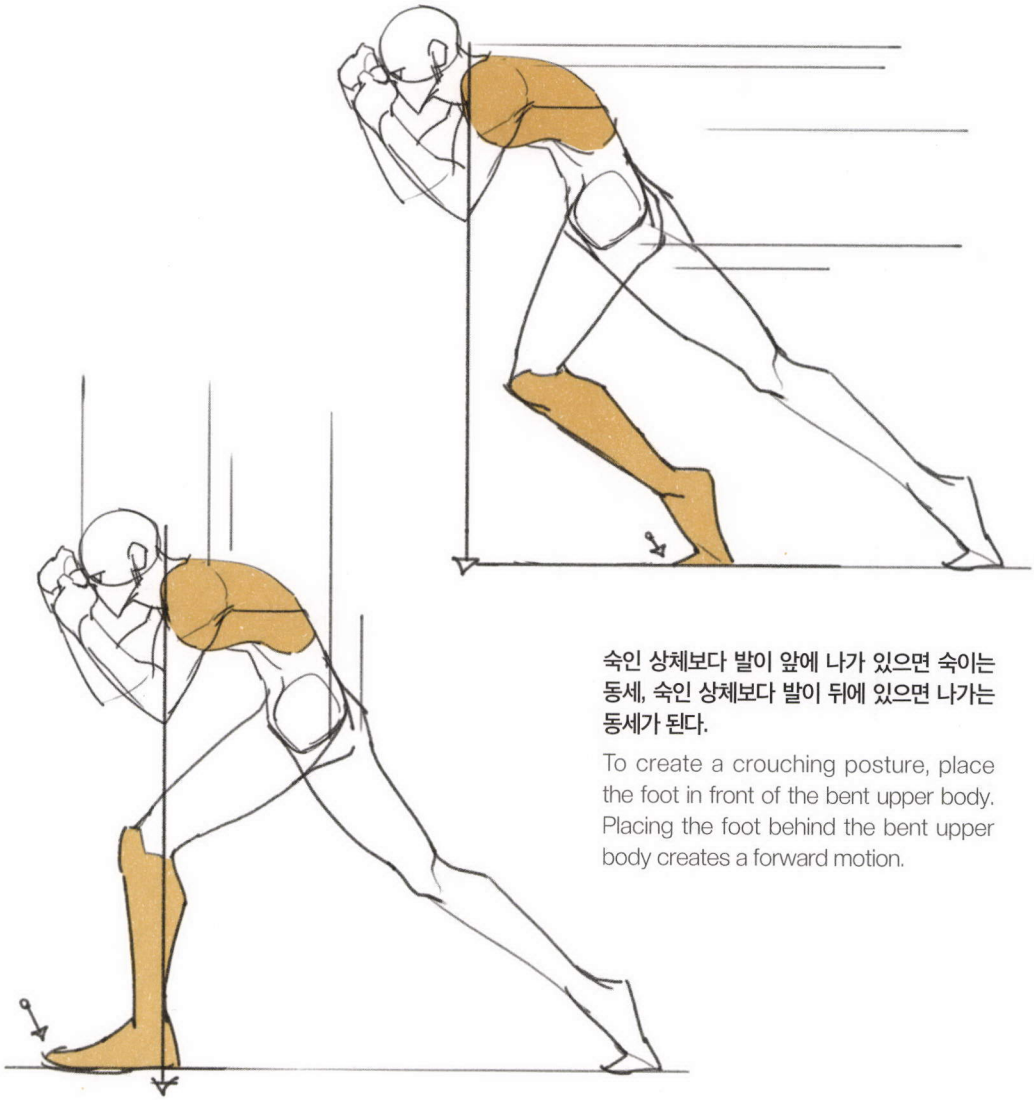
Even if only one leg is pulled back, it will look stable.



기합을 넣는 자세는 어깨 부분과 무릎 부분이 같은 수직선에 놓이면 안정적으로 보인다.

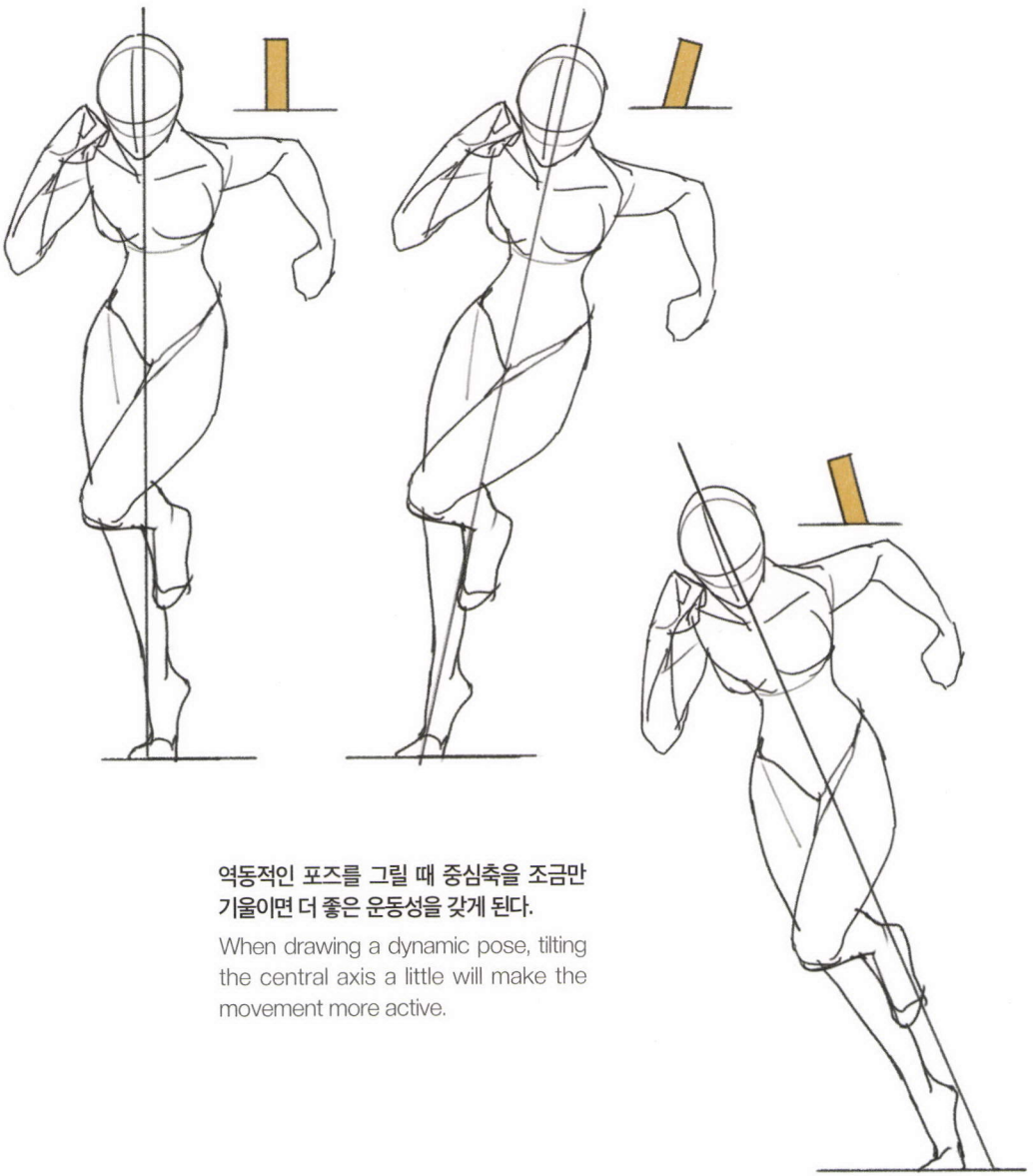
This posture gives an impression of concentration. The shoulders and knees are vertically aligned in a stable and strong posture.





숙인 상체보다 발이 앞에 나가 있으면 숙이는 동세, 숙인 상체보다 발이 뒤에 있으면 나가는 동세가 된다.

To create a crouching posture, place the foot in front of the bent upper body. Placing the foot behind the bent upper body creates a forward motion.

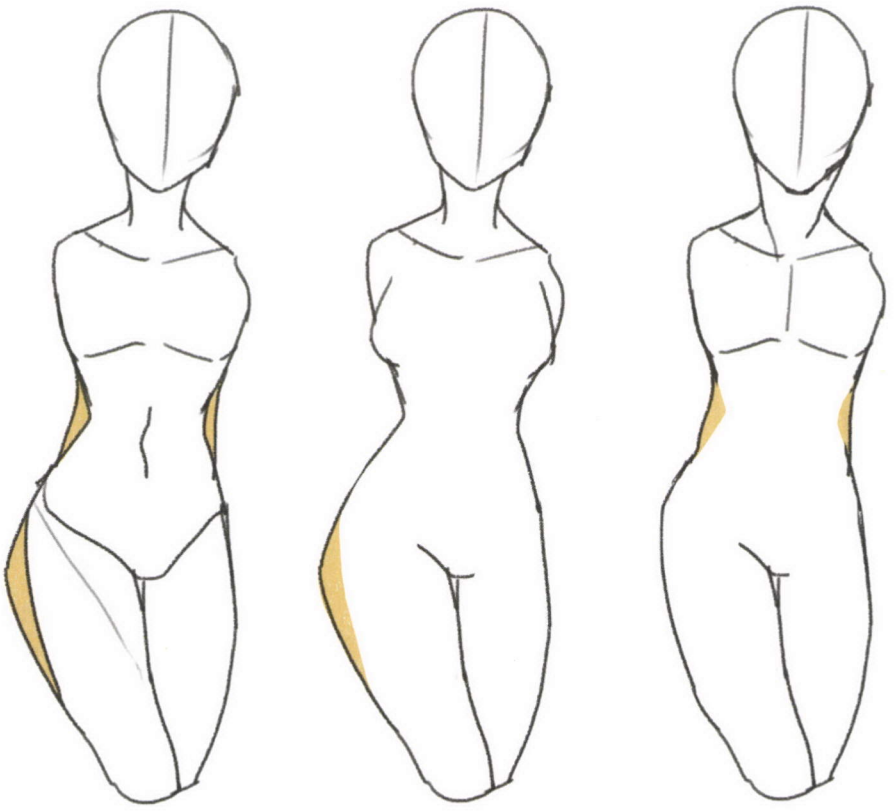


역동적인 포즈를 그릴 때 중심축을 조금만 기울이면 더 좋은 운동성을 갖게 된다.

When drawing a dynamic pose, tilting the central axis a little will make the movement more active.

같은 동세일지라도 옷의 흐름만으로 다양한 동적인 느낌을 만들어 줄 수 있다.

Even with the same posture, you can create a variety of dynamic movements by changing the flow of the clothes.

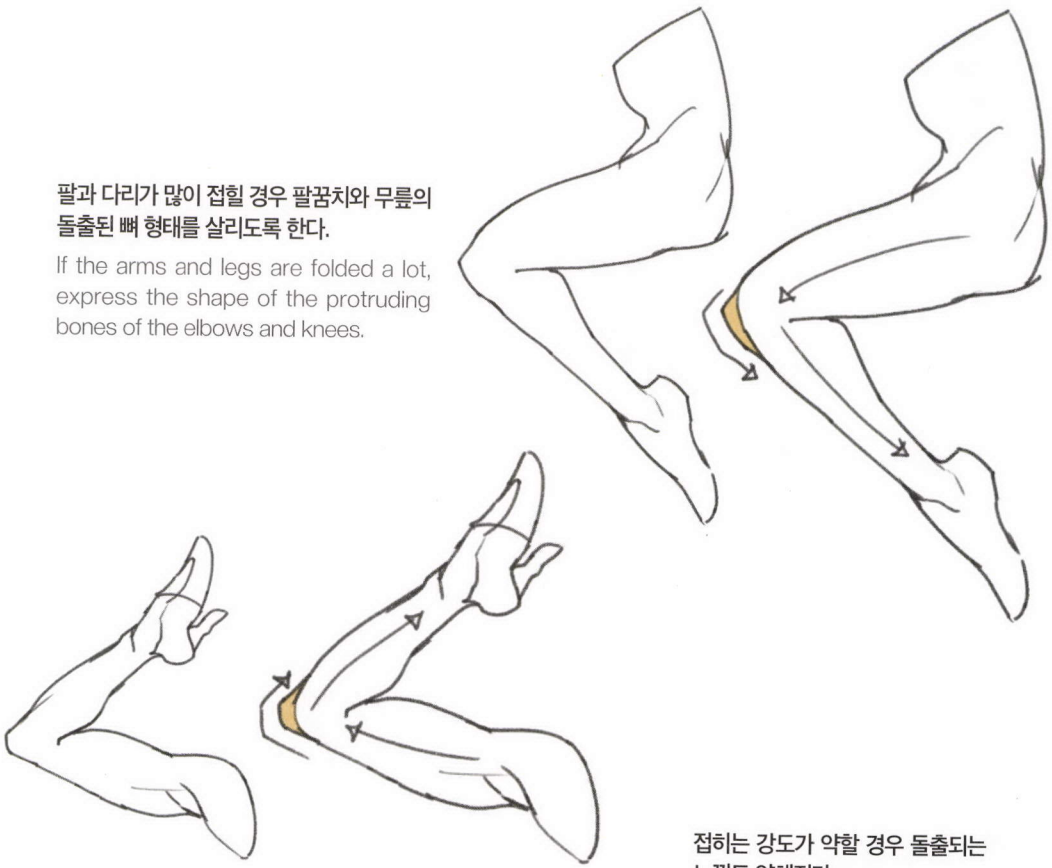


남, 여 인체를 그릴 때 포인트로는 허리와 골반에 실루엣 차이를 주며, 성별에 따른 가슴의 형태 등의 미세한 부분을 같이 잡아 주는 게 좋다.

When drawing the body of a man and a woman, you can change the silhouette by focusing on the shape of the waist and pelvis. The shape of the chest will also differ.

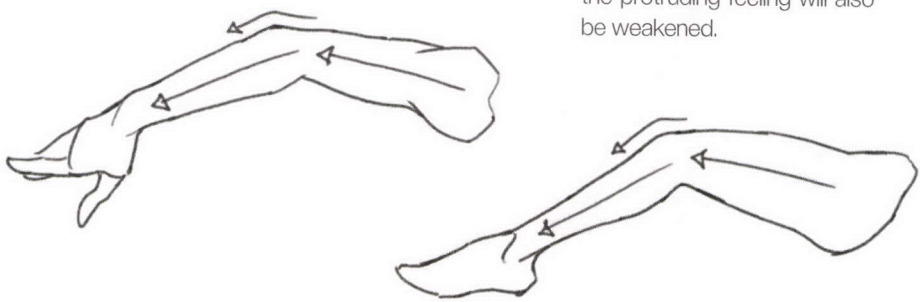
팔과 다리가 많이 접힐 경우 팔꿈치와 무릎의 돌출된 뼈 형태를 살리도록 한다.

If the arms and legs are folded a lot, express the shape of the protruding bones of the elbows and knees.



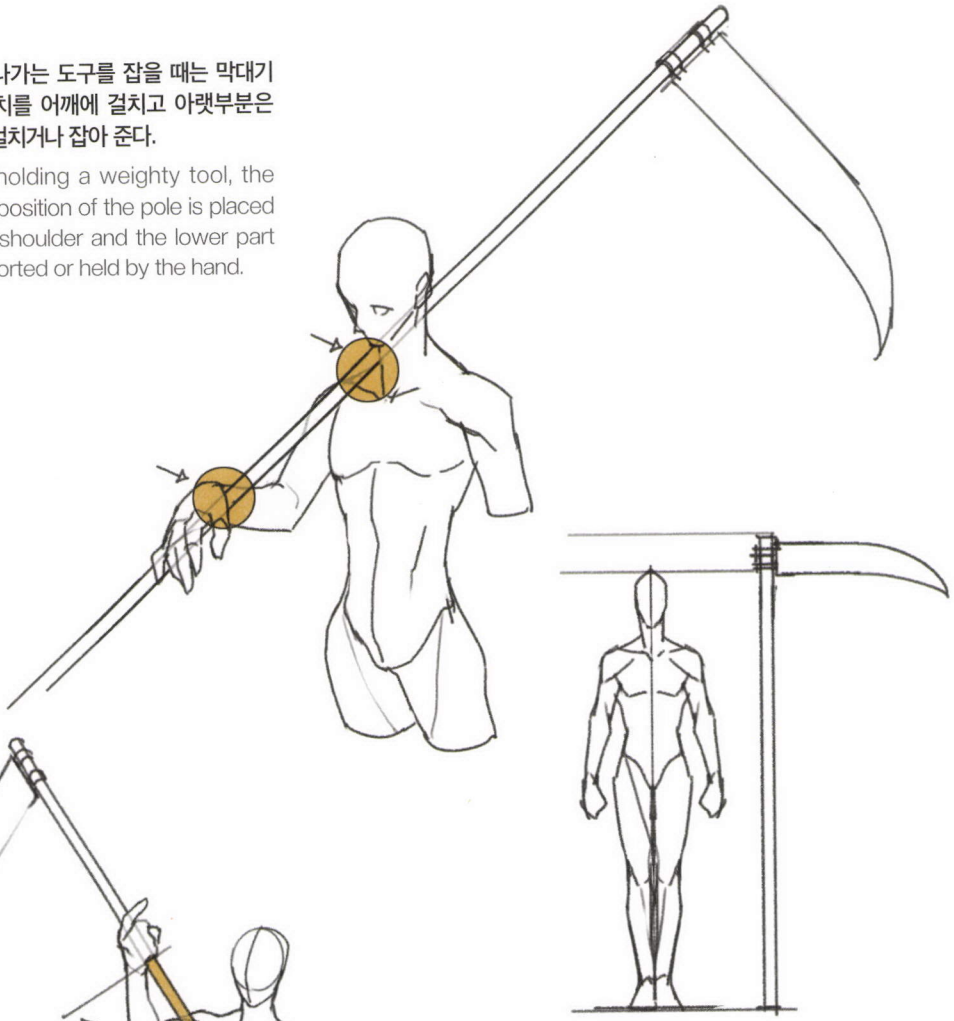
접히는 강도가 약할 경우 돌출되는 느낌도 약해진다.

If the folding strength is weak, the protruding feeling will also be weakened.



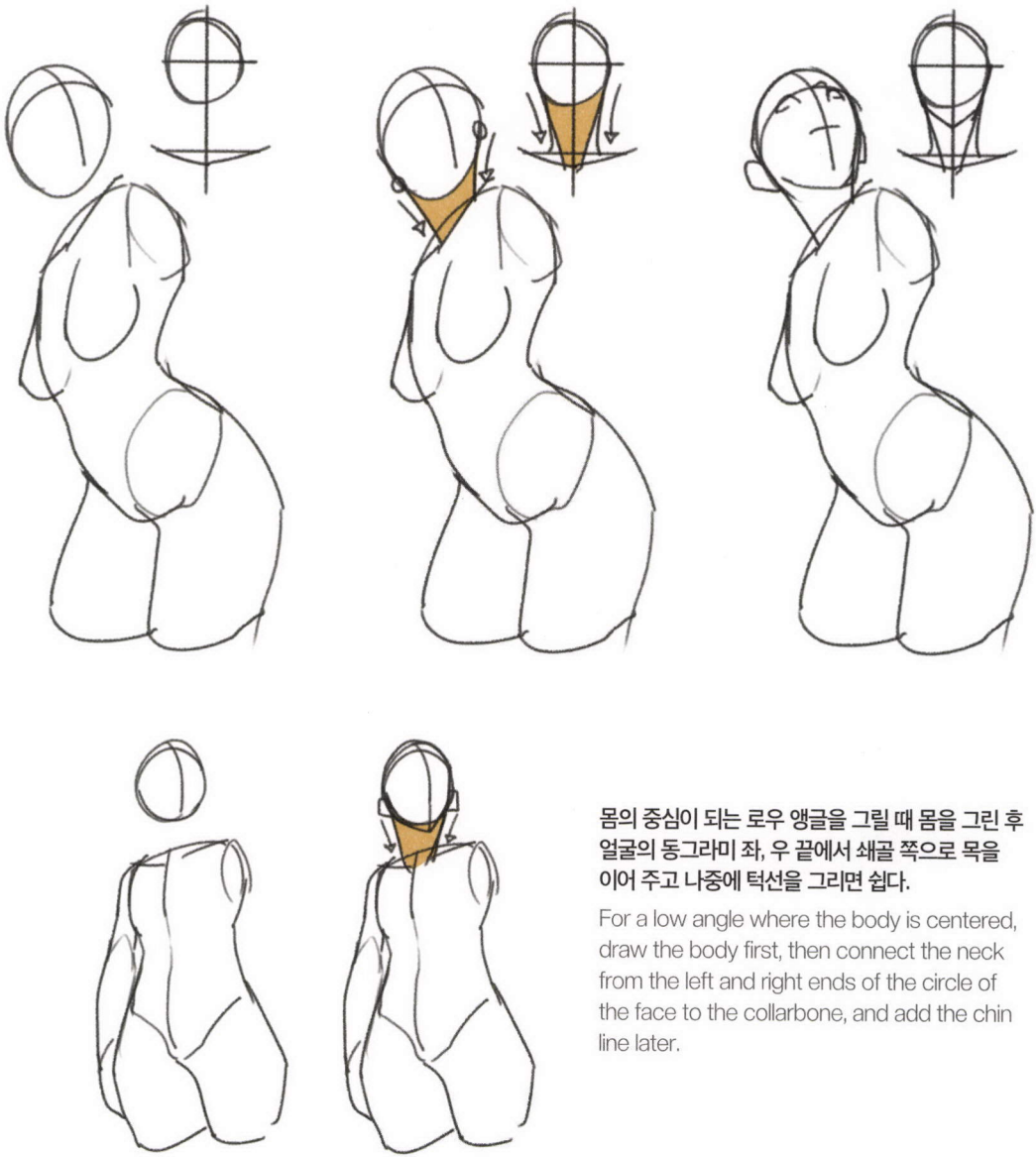
무게가 나가는 도구를 잡을 때는 막대기 중간 위치를 어깨에 걸치고 아랫부분은 손으로 걸치거나 잡아 준다.

When holding a weighty tool, the middle position of the pole is placed on the shoulder and the lower part is supported or held by the hand.



양손으로 잡을 때는 막대기를 잡는 손의 간격을 벌려 잡는 게 안정적이다.

When holding with both hands, widen the space between the hands to create a sense of stability.



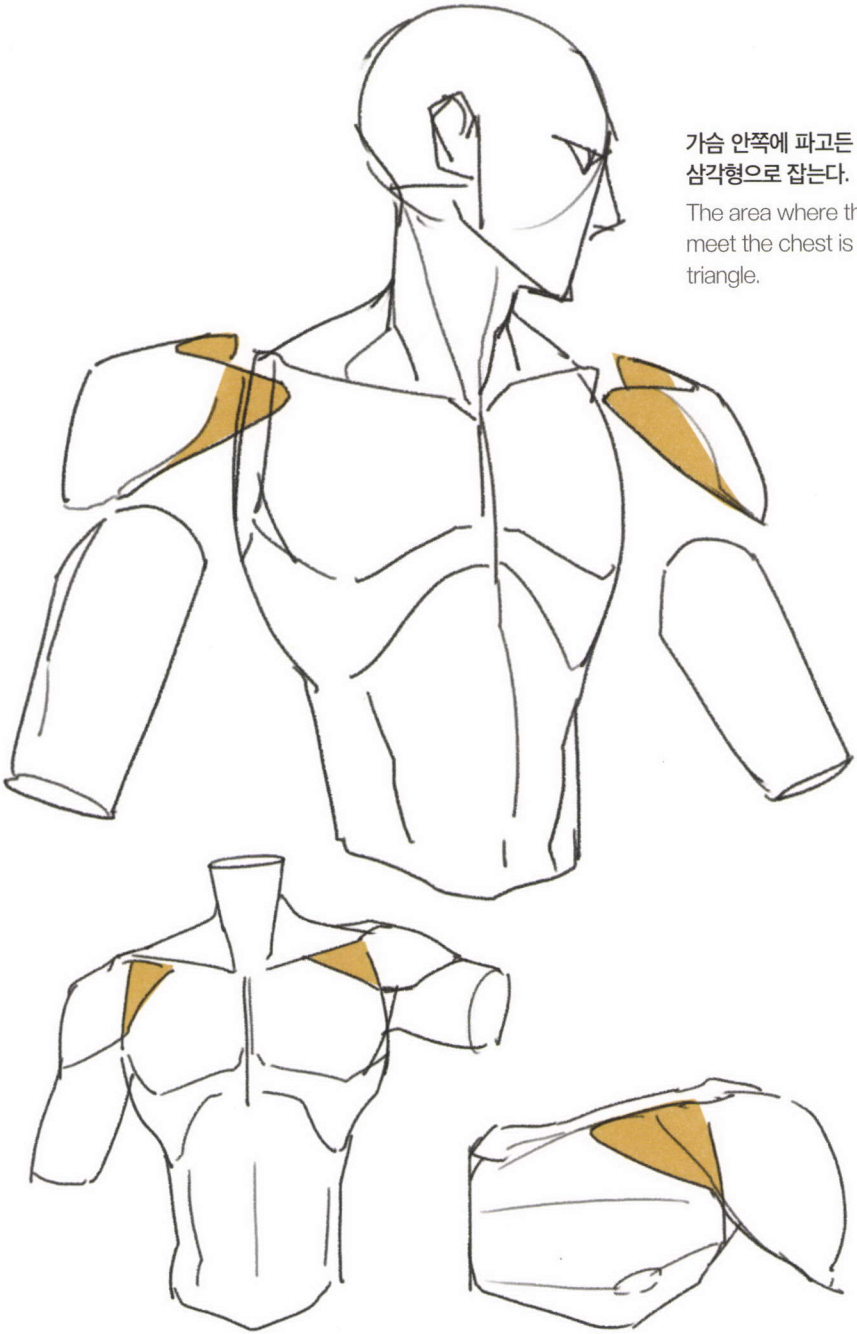
몸의 중심이 되는 로우 앵글을 그릴 때 몸을 그린 후 얼굴의 동그라미 좌, 우 끝에서 쇄골 쪽으로 목을 이어 주고 나중에 턱선을 그리면 쉽다.

For a low angle where the body is centered, draw the body first, then connect the neck from the left and right ends of the circle of the face to the collarbone, and add the chin line later.

포인트 캐릭터 드로잉

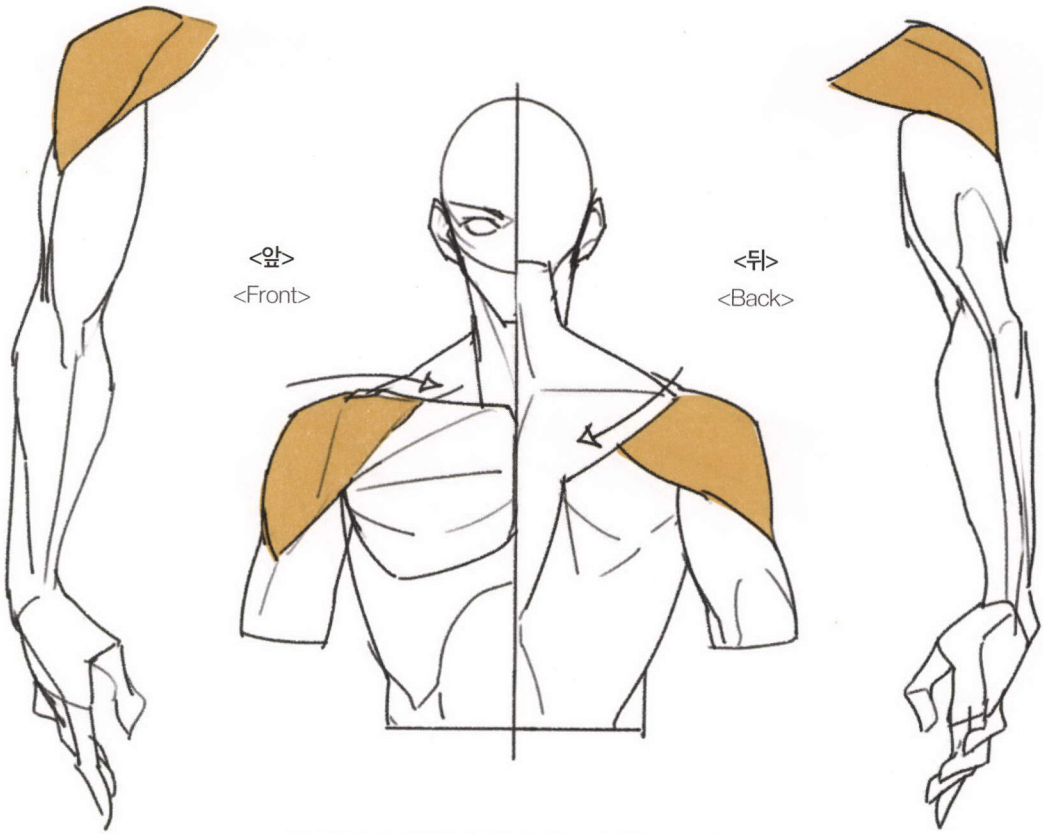
Part 2 팔

arms



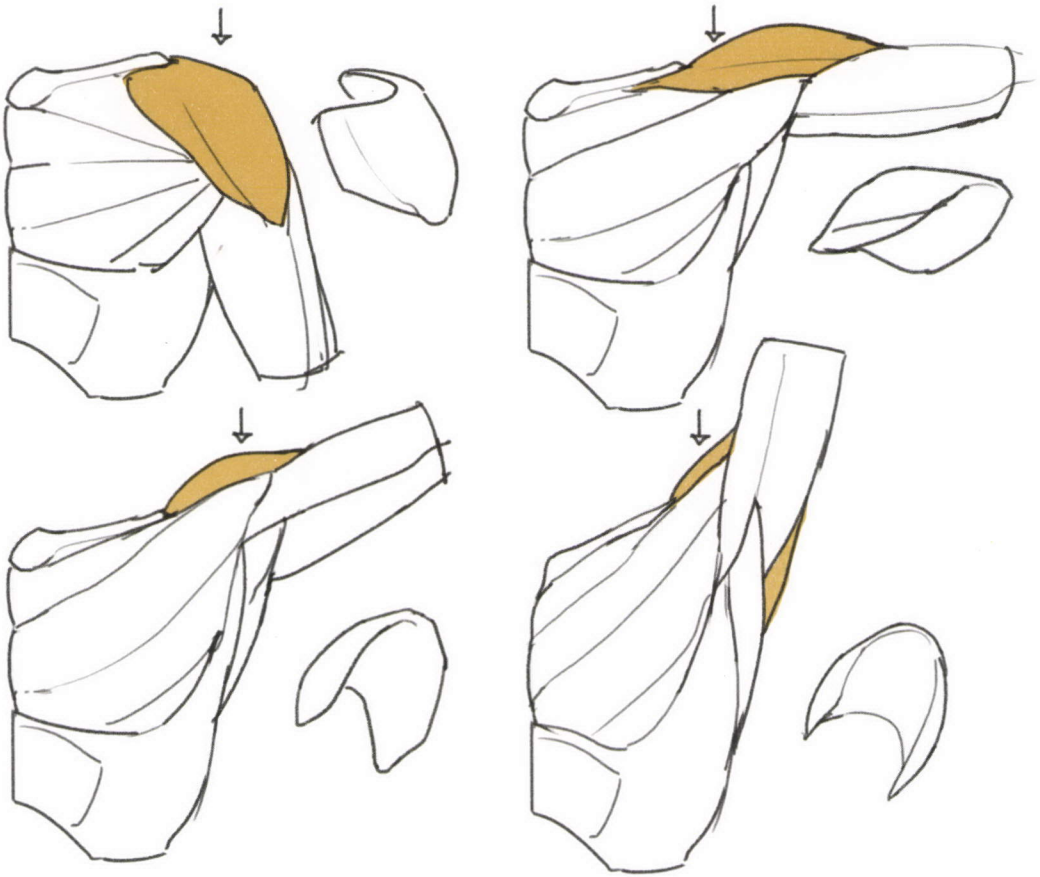
가슴 안쪽에 파고든 어깨의 영역은 삼각형으로 잡는다.

The area where the shoulders meet the chest is set as a triangle.



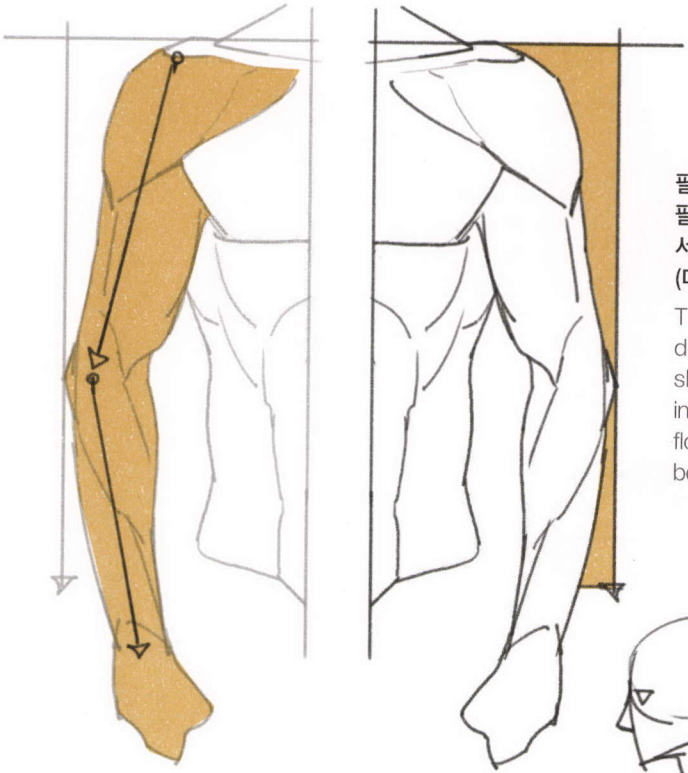
등 근육이 있으므로 어깨 앞과 뒤는 형태가 조금 다르다.

Because of the back muscles, the shape of the front and back of the shoulder is slightly different.



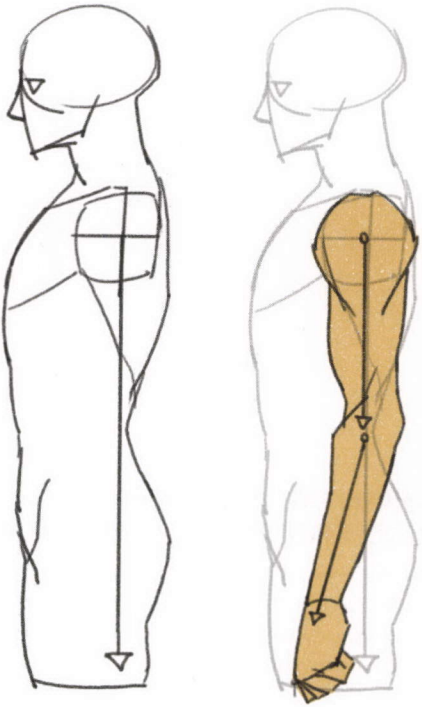
정면에서 팔을 올릴 때 어깨 근육의 경우 뒤로 넘어가면서 보이는 면적이 줄어든다.

As the shoulder muscles move back when the arms are raised, the area where the shoulder muscles are seen from the front decreases.



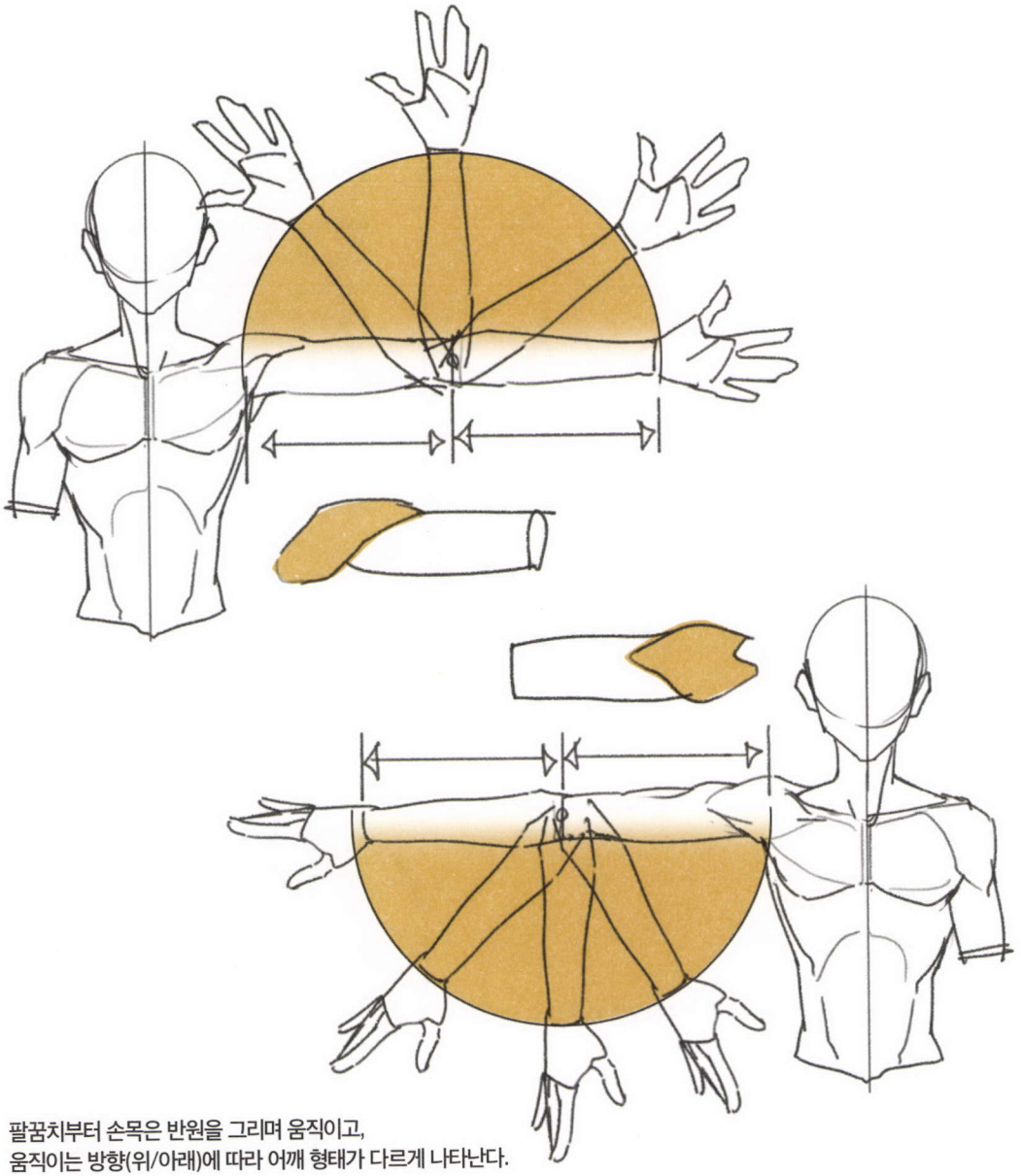
팔은 수직 흐름이 아니다. 어깨에서 팔꿈치까지 바깥으로 흐르고, 팔꿈치에서 손까지 안쪽으로 꺾이는 흐름이다. (미세하게 꺾여야 자연스럽다)

The arm does not flow vertically down. The flow is outward from shoulder to elbow and it curves inward from elbow to hand. (The flow will only look natural when it bends slightly)



옆모습에서는 어깨에서 팔꿈치까지 수직으로 흐르고, 팔꿈치에서 손까지 앞으로 살짝 꺾이는 흐름이다.

On the side, the flow is vertical from the shoulder to the elbow and slightly deflected forward from the elbow to the hand.

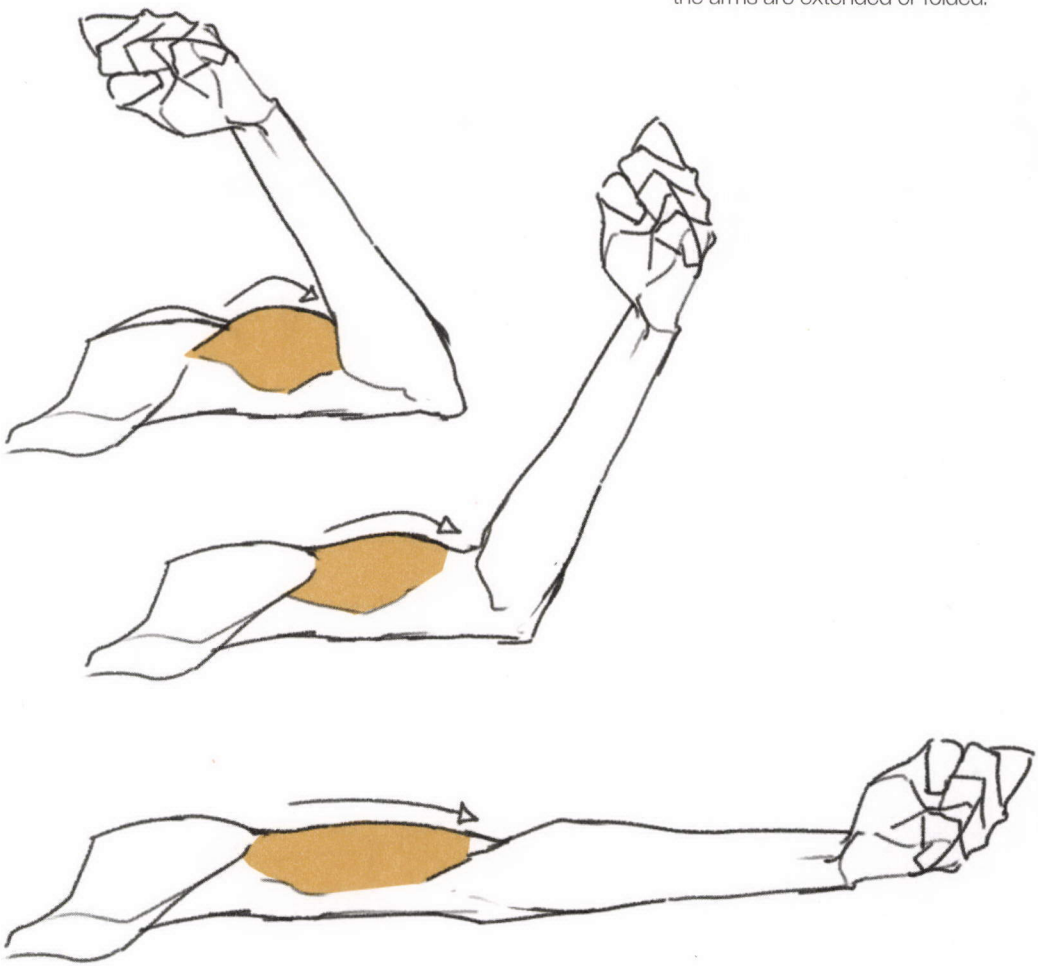


팔꿈치부터 손목은 반원을 그리며 움직이고,
움직이는 방향(위/아래)에 따라 어깨 형태가 다르게 나타난다.

The part from the elbow to the wrist moves in a semicircle, and the shoulder shape appears differently depending on the direction of movement (up/down).

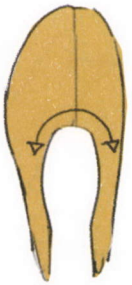
팔이 펴고 접힐 때 이두근의 실루엣에 차이를 만든다.

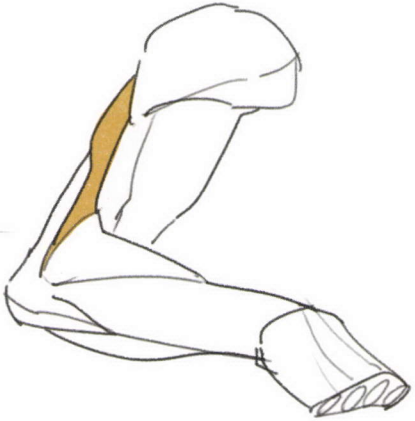
The silhouette of the biceps changes depending on whether the arms are extended or folded.

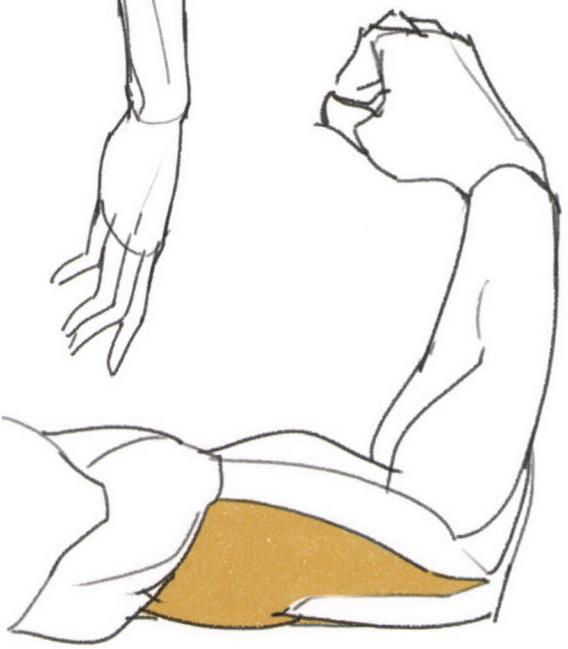


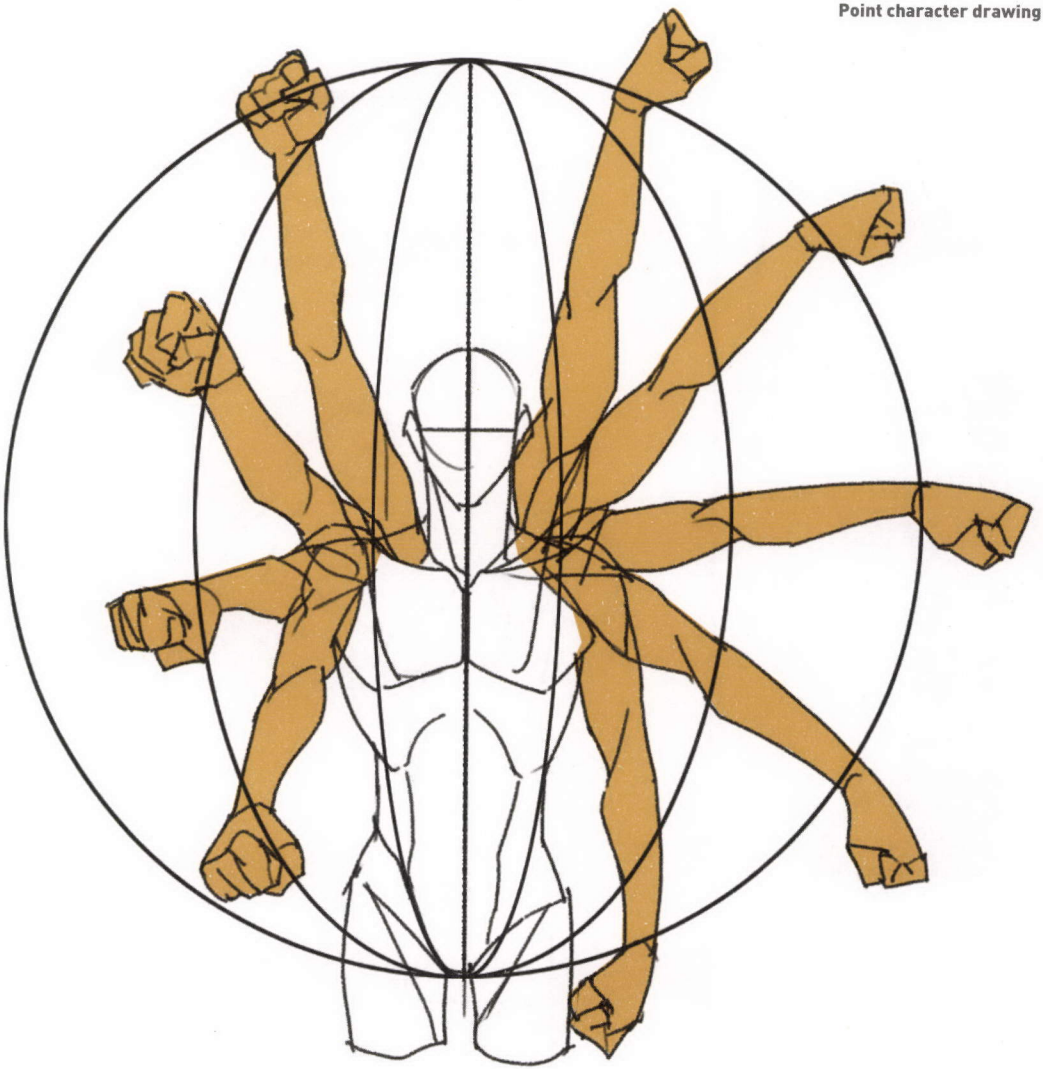
위팔에는 팔꿈치와 붙은 아치형 근육이 있다.

The upper arm has an arch-shaped muscle attached to the elbow.



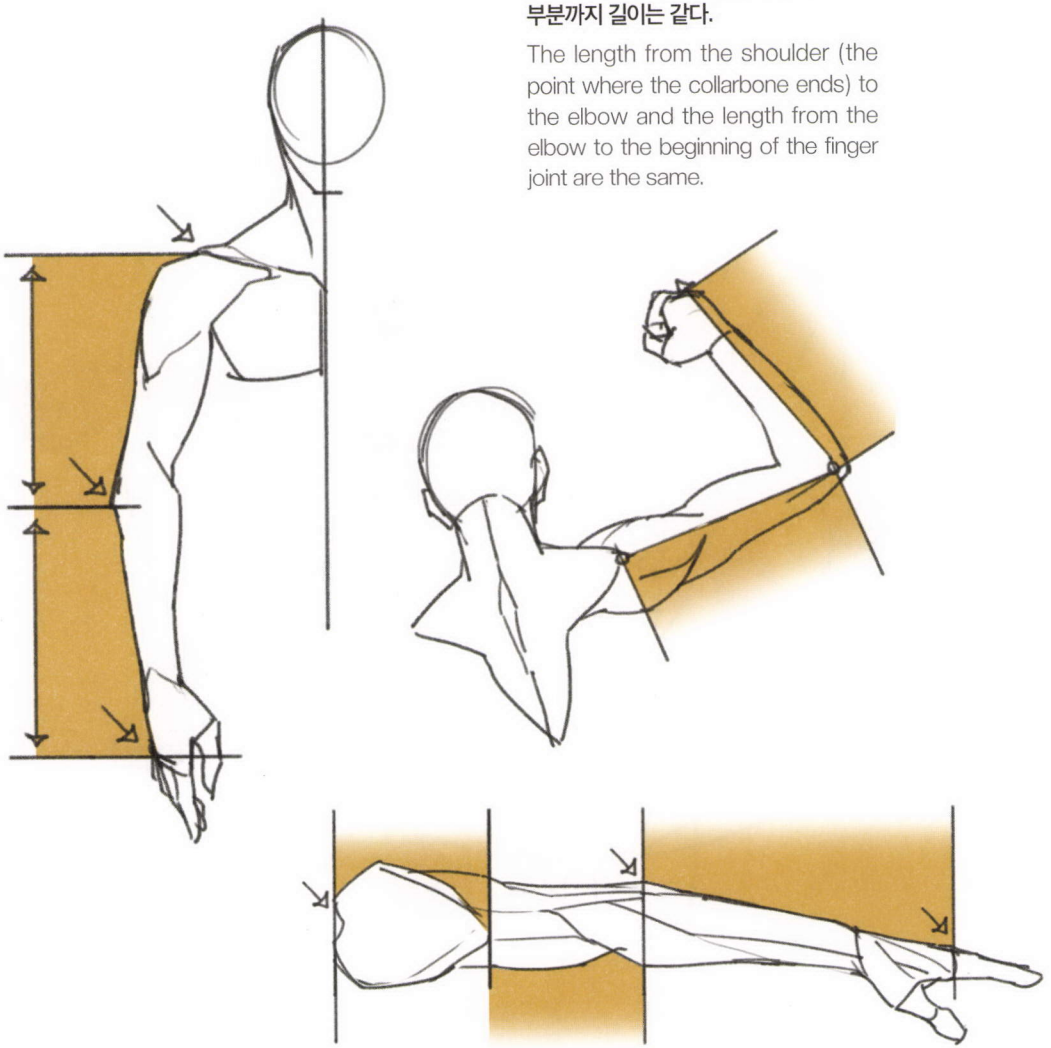






팔 전체 길이를 측정한 동그라미 안에서 포물선을 그어 움직임을 만들면 동작에 따라 변하는 팔 길이를 쉽게 측정할 수 있다.

To keep the length of the arms consistent when moving to different positions, draw a parabolic line in a circle to act as a reference point.

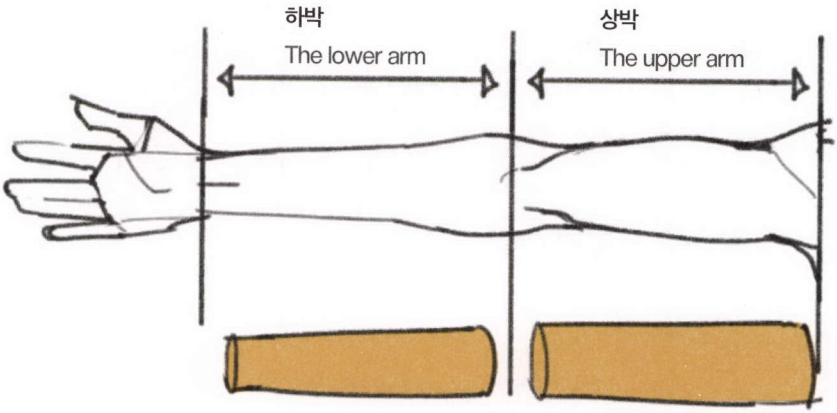


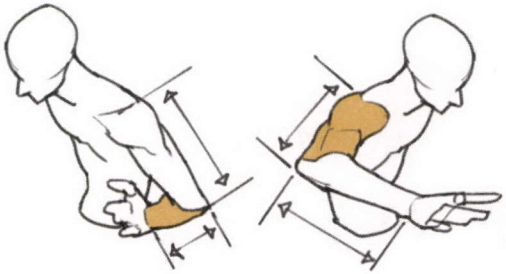
어깨에서(쇄골이 끝나는 지점) 팔꿈치까지의 길이와 팔꿈치에서 손가락 마디 시작 부분까지 길이는 같다.

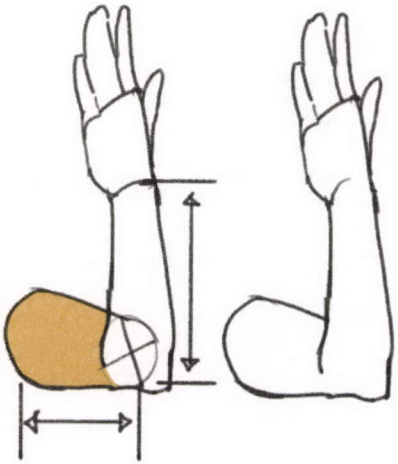
The length from the shoulder (the point where the collarbone ends) to the elbow and the length from the elbow to the beginning of the finger joint are the same.

삼각근(어깨) 길이와 팔꿈치까지의 길이는 1:1이다.

The length of the deltoid muscle (shoulder) and the length from the shoulder to the elbow are one-to-one ratios.

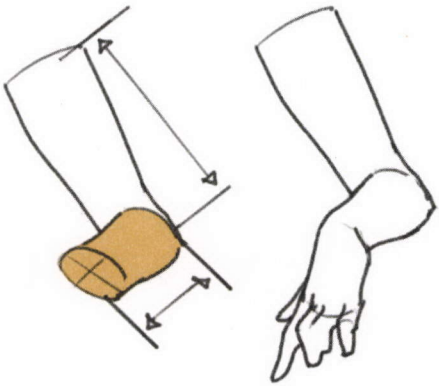


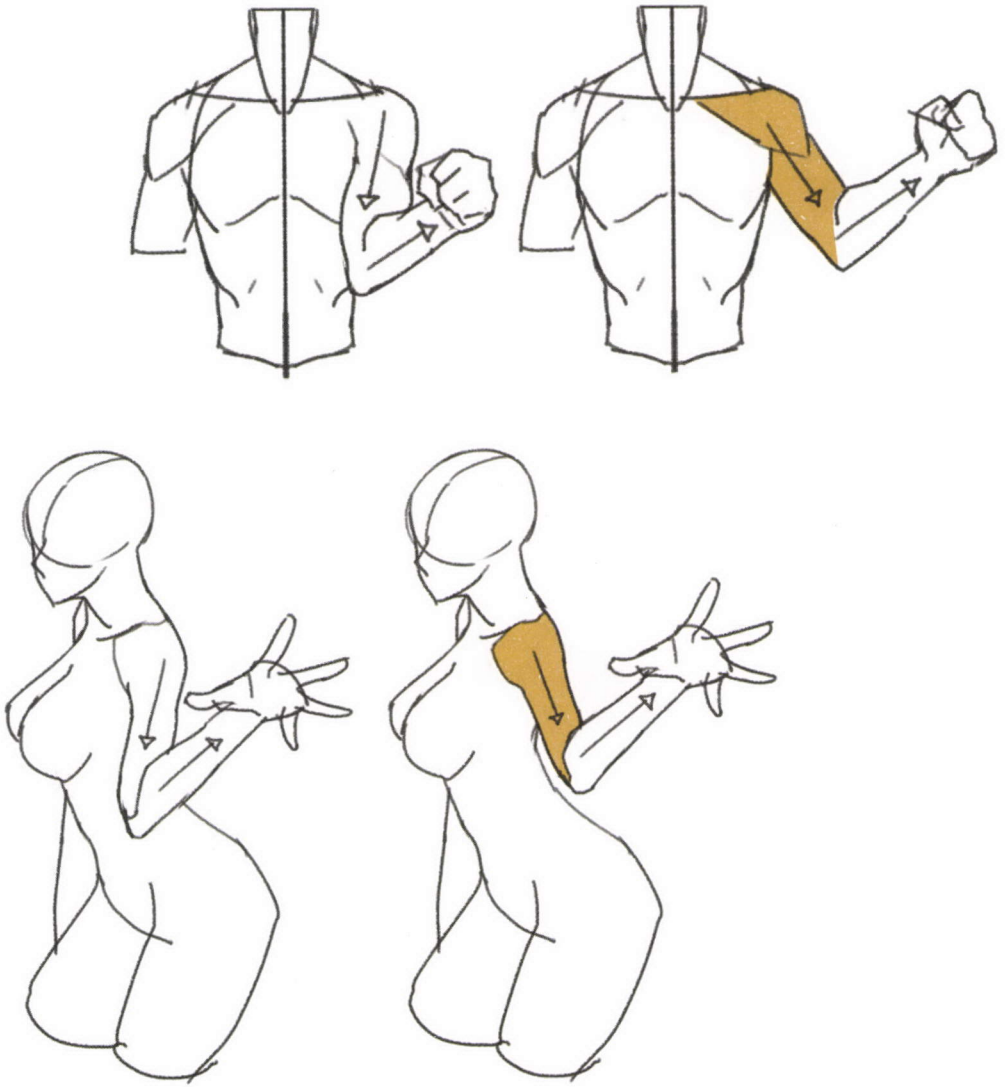




상박과 하박은 길이가 같지만 움직임이 생기면서 투시 적용이 되면 양쪽 길이가 달라질 수 있다.

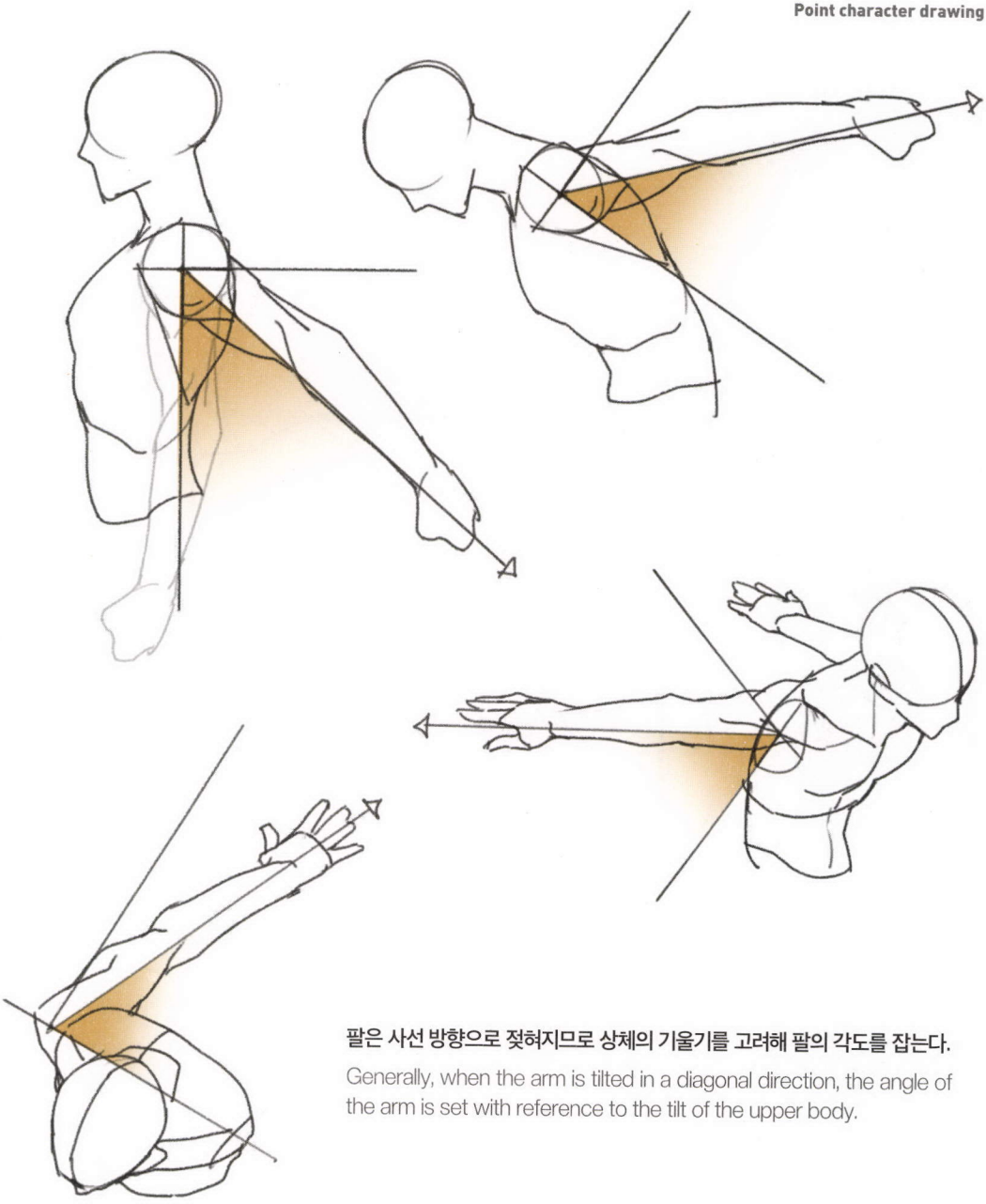
The upper and lower arms on both sides are the same length, but if perspective is applied as movement occurs, the length of both sides can be different.





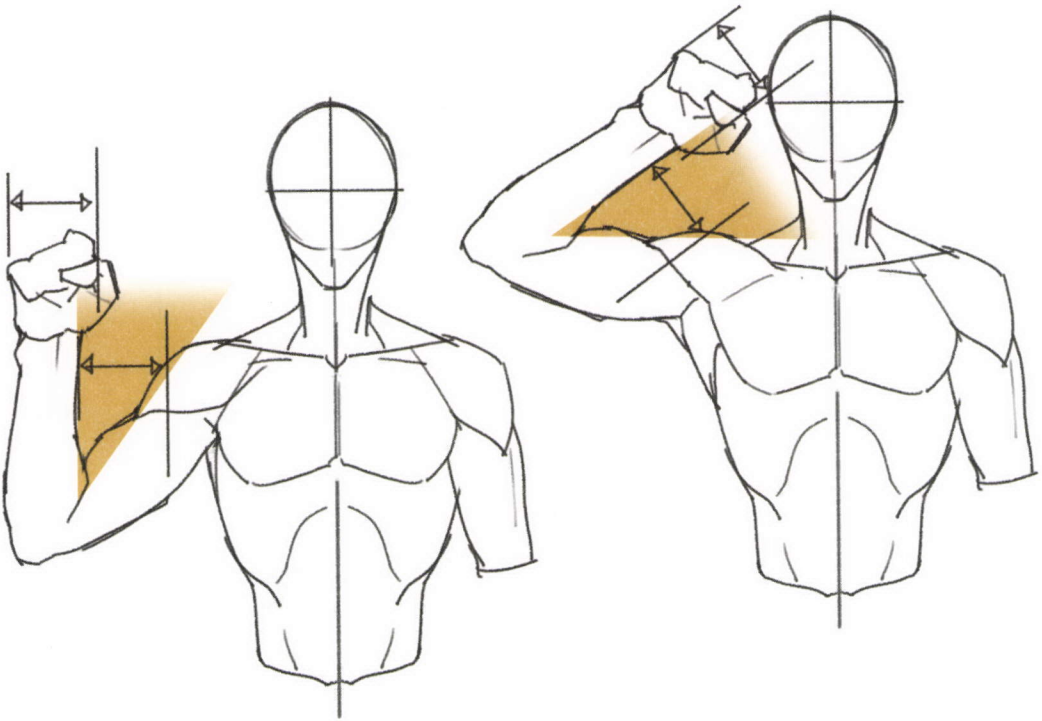
팔이 움직일 때 위팔이 몸 안쪽으로 가면 어색하기 때문에 위팔을 바깥쪽으로 그리는 게 안정적이다.

When the arm is moving, drawing the upper arm toward the inside of the body is awkward, so it is better to angle the upper arm away from the torso.



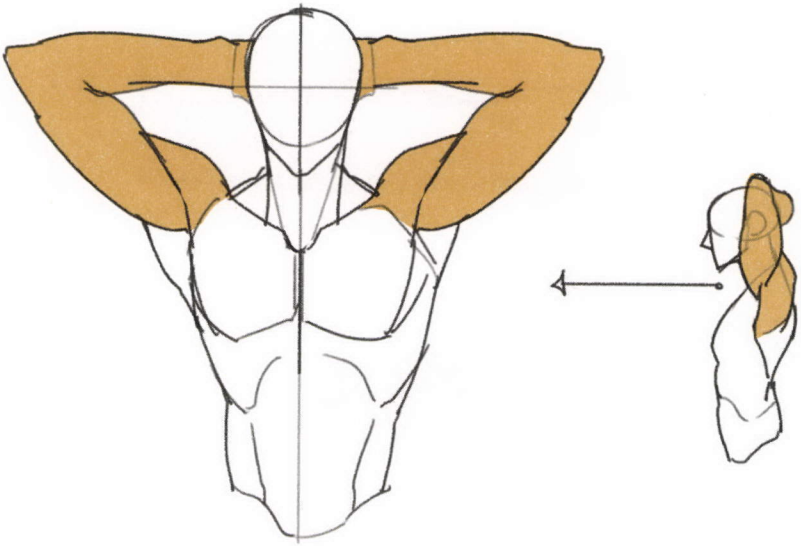
팔은 사선 방향으로 젖혀지므로 상체의 기울기를 고려해 팔의 각도를 잡는다.

Generally, when the arm is tilted in a diagonal direction, the angle of the arm is set with reference to the tilt of the upper body.



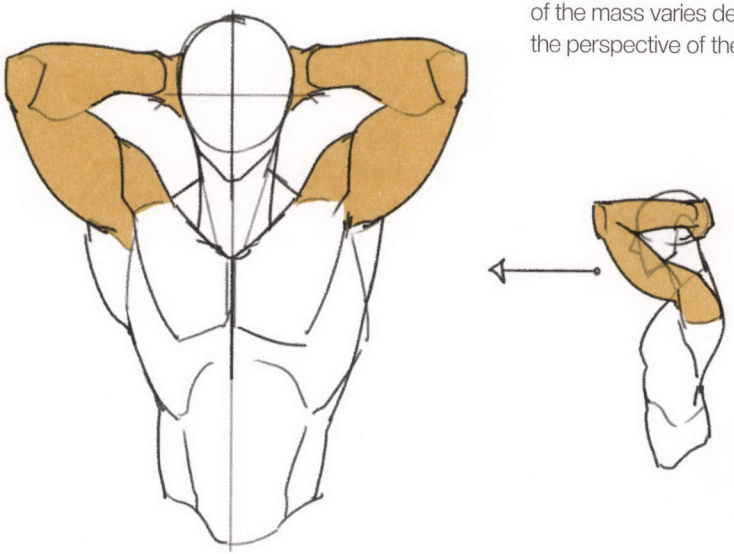
팔을 접으면 어깨와 손목 사이에 공간이 생기며, 이 공간의 너비는 손바닥 너비 정도로 생각하면 된다.

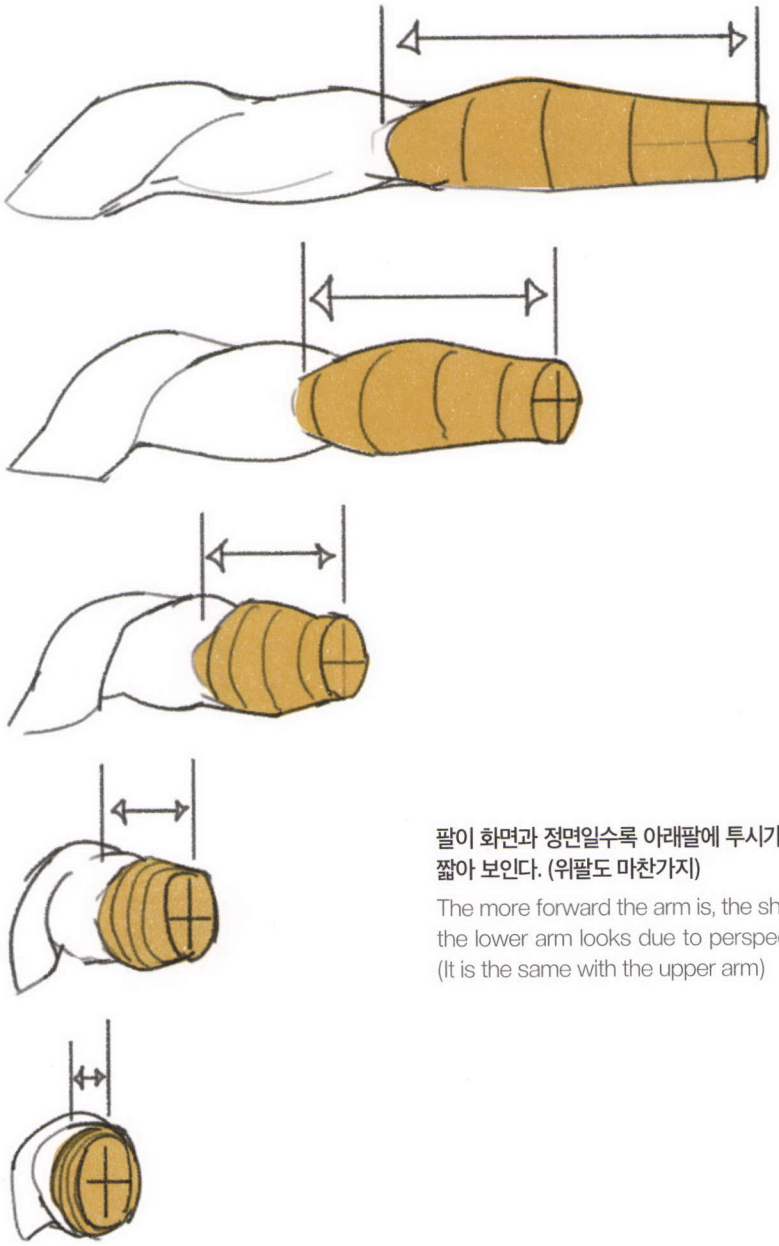
Folding the arm creates space between the shoulder and the wrist, and the width of this space can be thought of as the width of the palm.



양손으로 뒤통수를 잡을 때는 팔의 투시에 따라 덩어리의 형태가 달라진다.

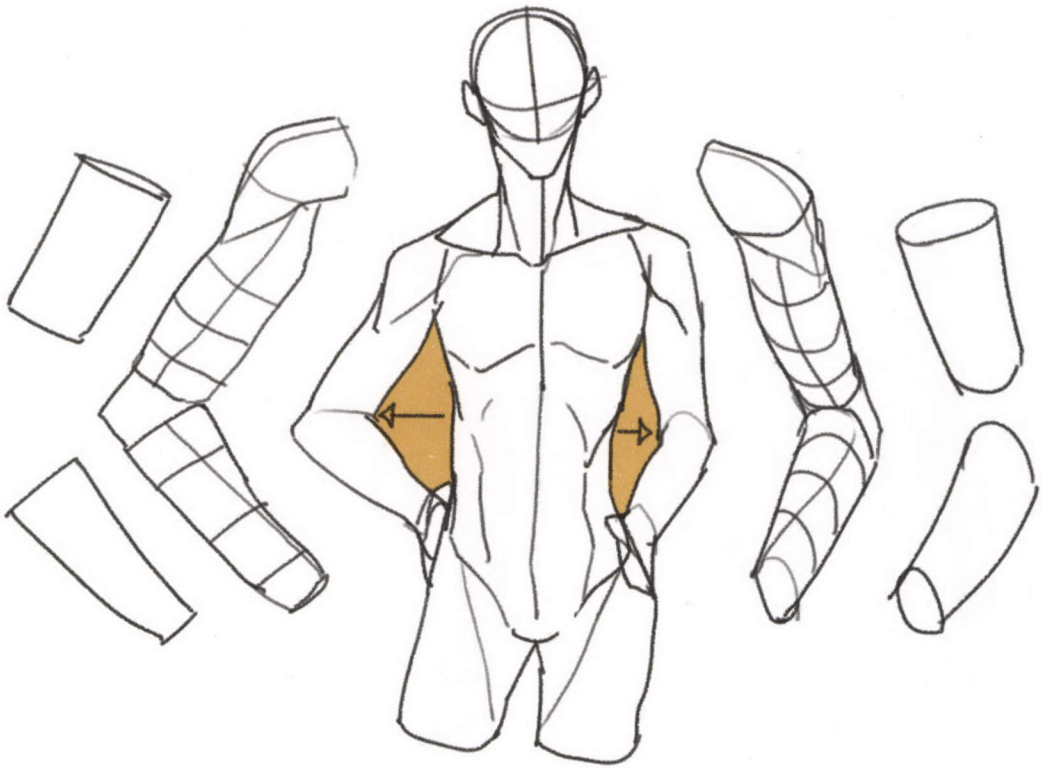
When holding the back of the head with both hands, the shape of the mass varies depending on the perspective of the arms.





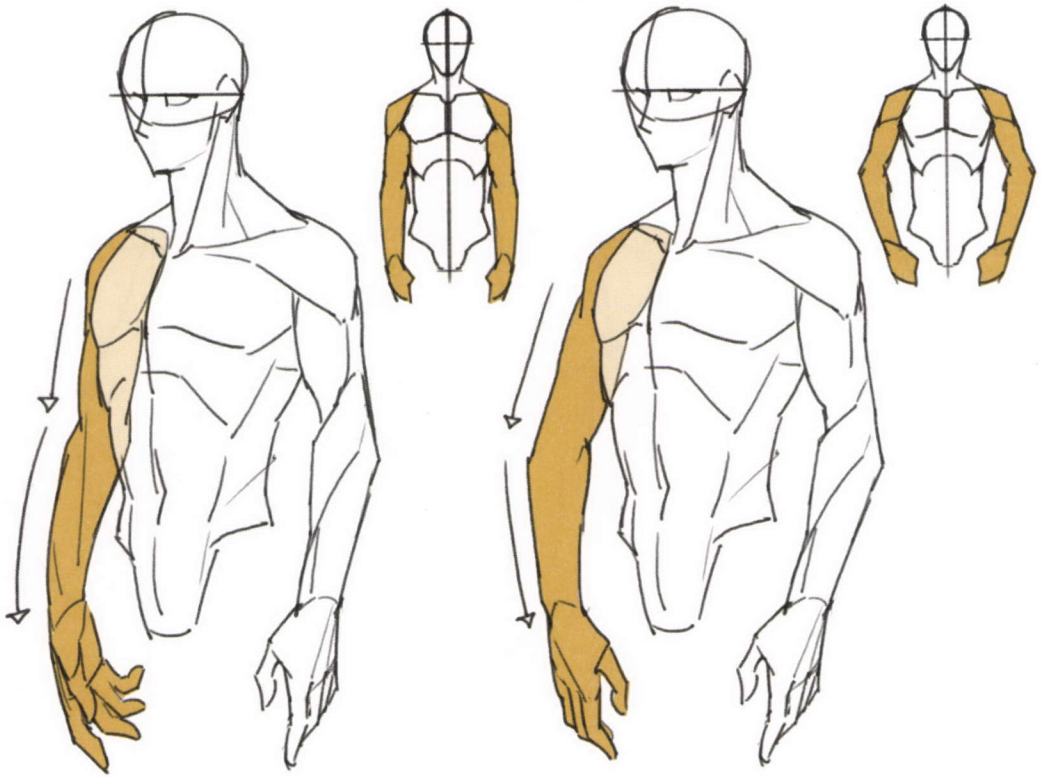
팔이 화면과 정면일수록 아래팔에 투시가 생겨 짧아 보인다. (위팔도 마찬가지)

The more forward the arm is, the shorter the lower arm looks due to perspective. (It is the same with the upper arm)



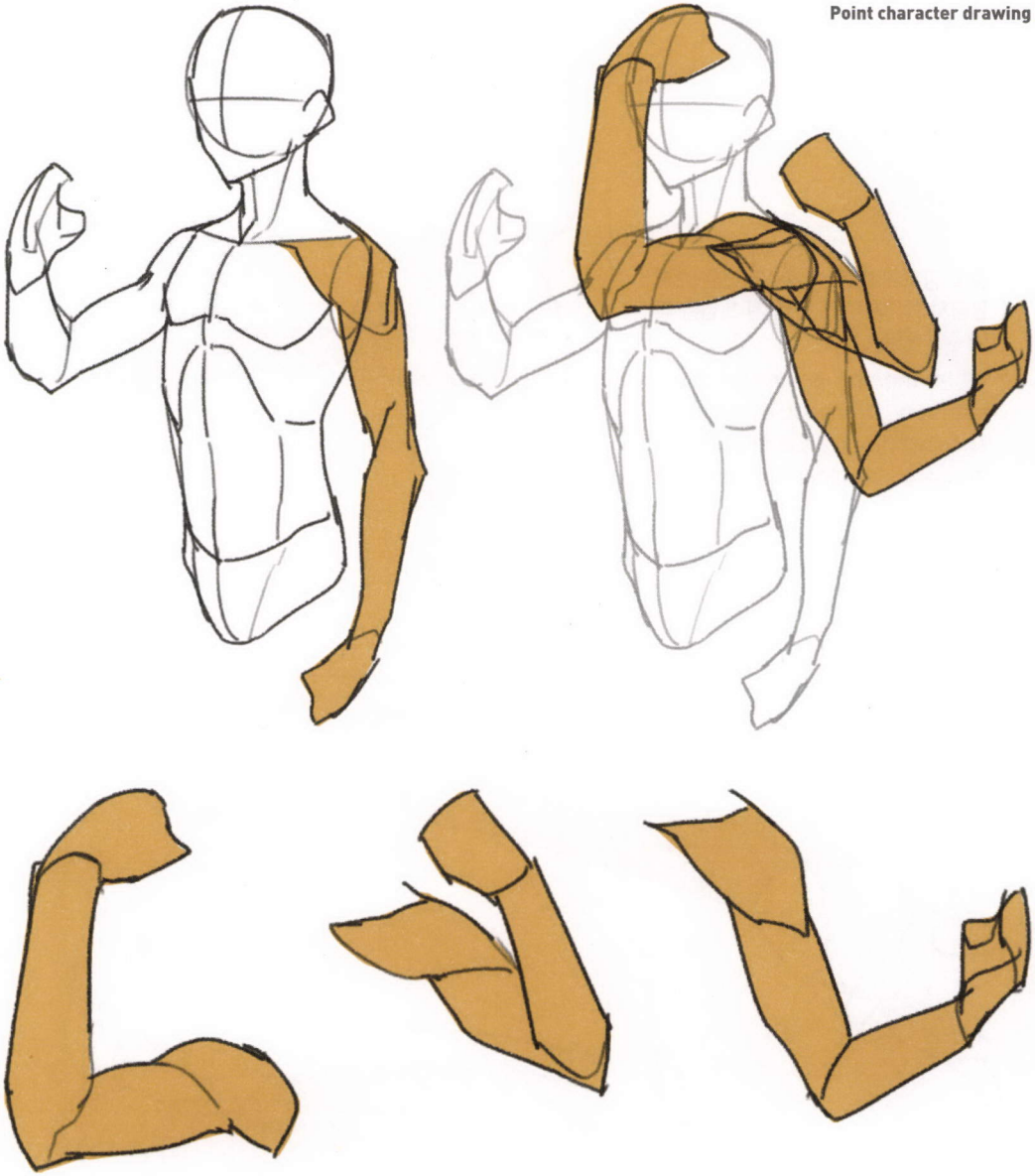
옆구리와 팔의 꺾인 부분이 가까울수록 위팔과 아래팔에 투시가 생긴다.

The closer the side of the body and the bent part of the arm the more perspective the upper and lower arms are.



반측면 상체에서 뒤쪽 팔의 흐름으로 정면에서 어떤 팔의 모양을 취하고 있는지 예측이 될 수 있다.

When drawing the upper body in the three quarter view, the flow of the posterior arm can be used to predict the shape of the other arm at the front.

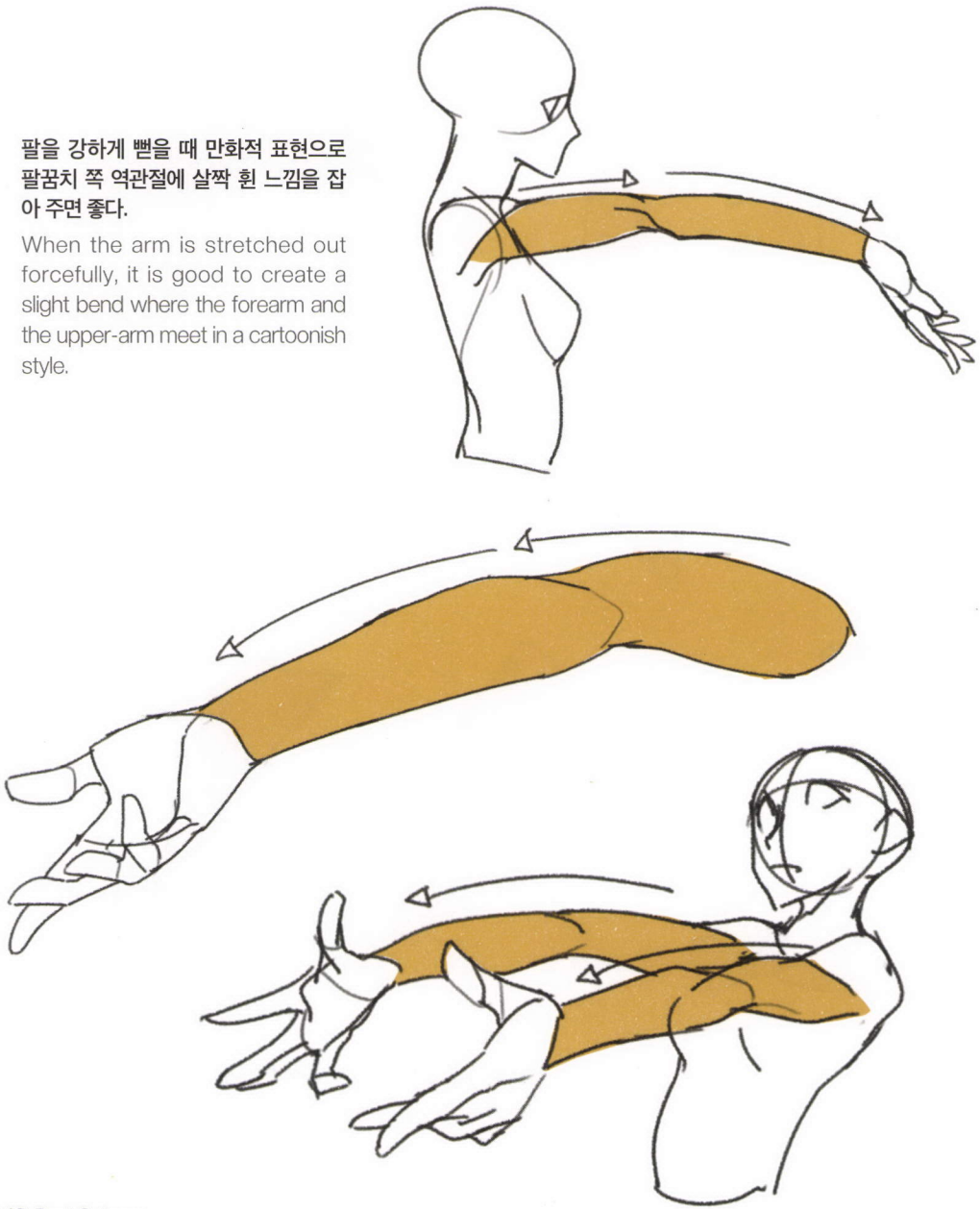


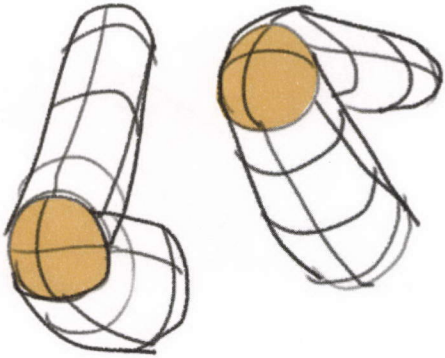
동적인 느낌을 주려면 양팔 모두 흐름을 만들어 주는 게 좋다.

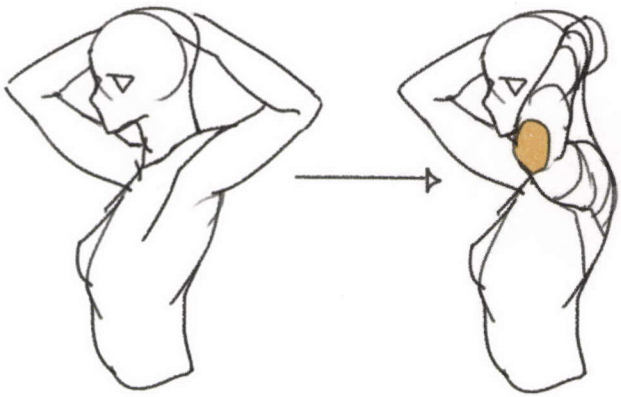
To make the arms dynamic, it is better to create a flow in both arms.

팔을 강하게 뻗을 때 만화적 표현으로 팔꿈치 쪽 역관절에 살짝 휜 느낌을 잡아 주면 좋다.

When the arm is stretched out forcefully, it is good to create a slight bend where the forearm and the upper-arm meet in a cartoonish style.

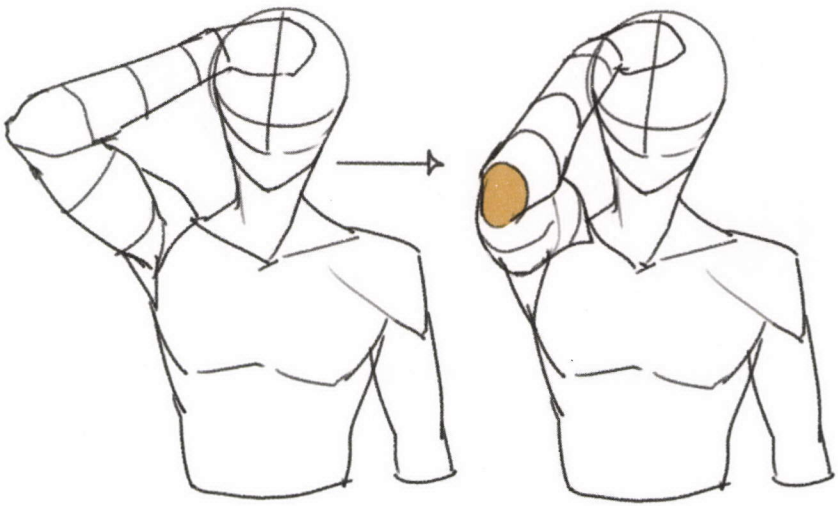


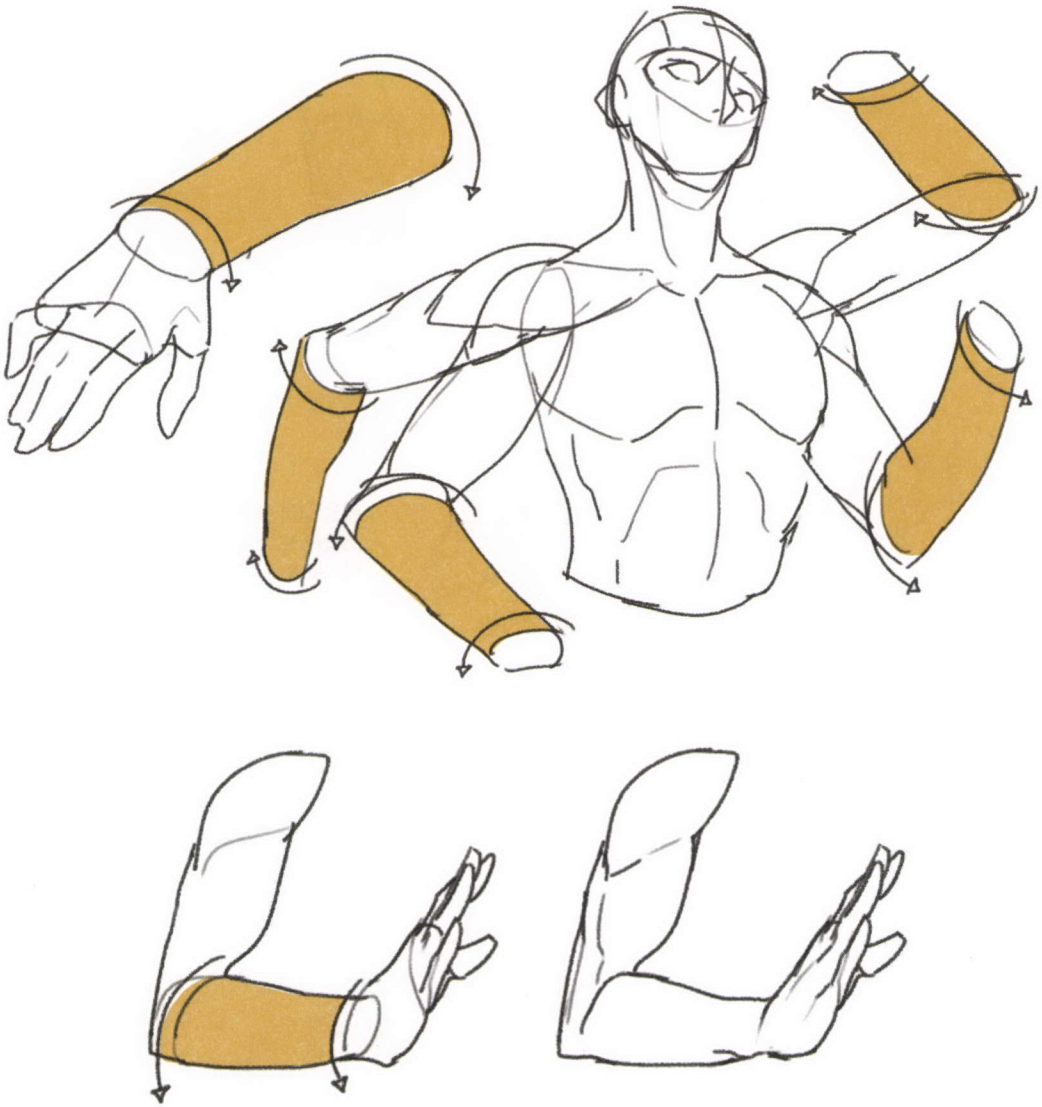




팔을 접어 올릴 때 팔꿈치 쪽을 화면에 비스듬히 보여 주는 게 입체적으로 보이고 안정적이다.

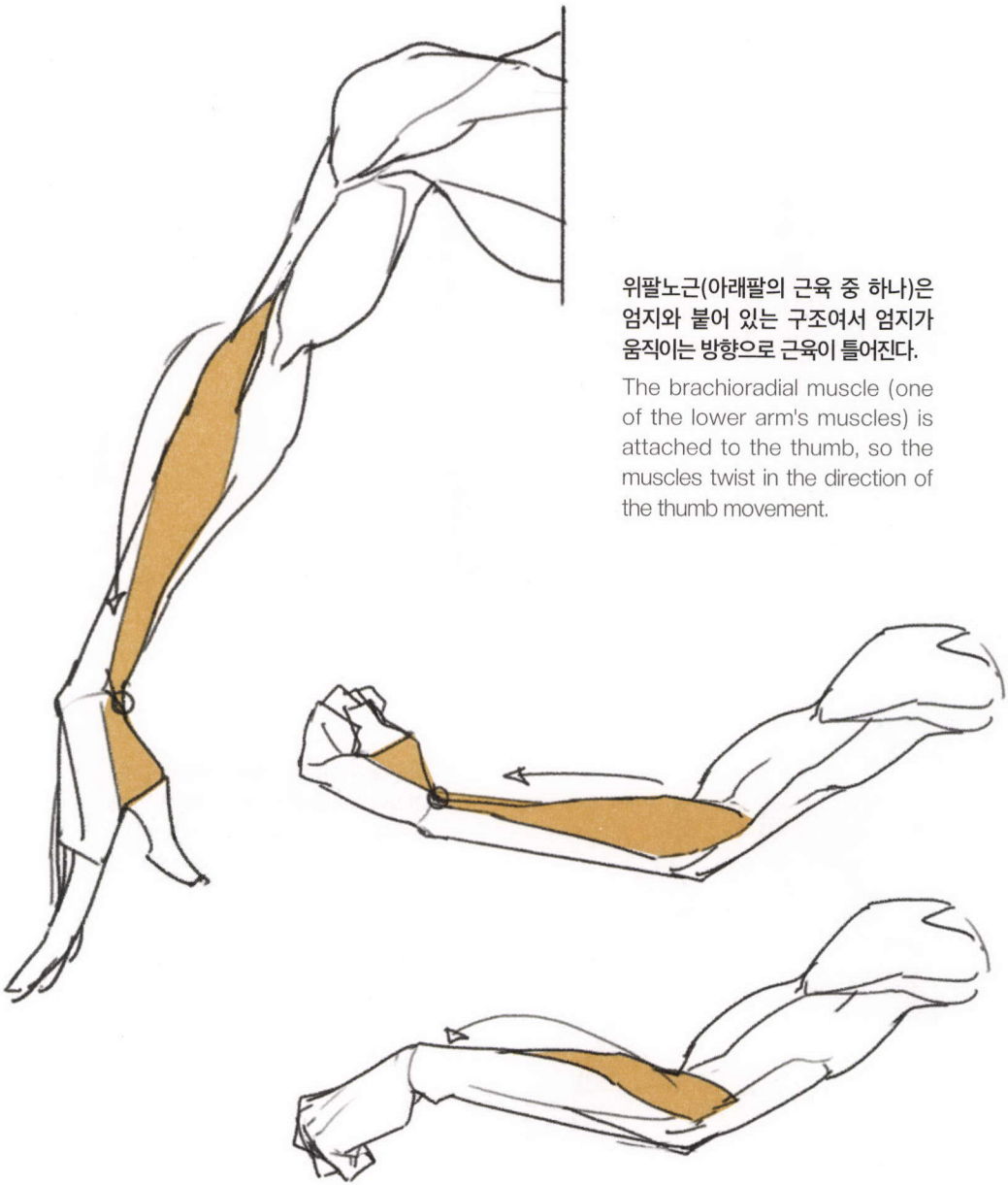
When the arm is folded up, draw the elbow at an angle from the screen to create a three-dimensional and stable effect.





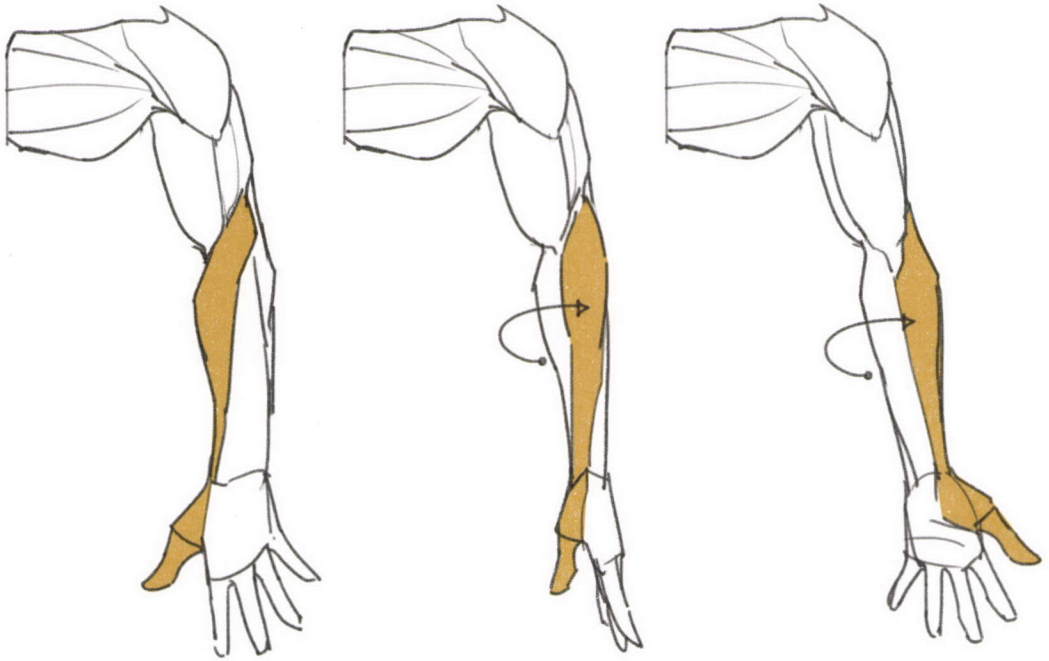
꺾인 팔의 덩어리감을 살리기 위해 손목과 접힌 팔 안쪽의 곡선을 같게 그린다.

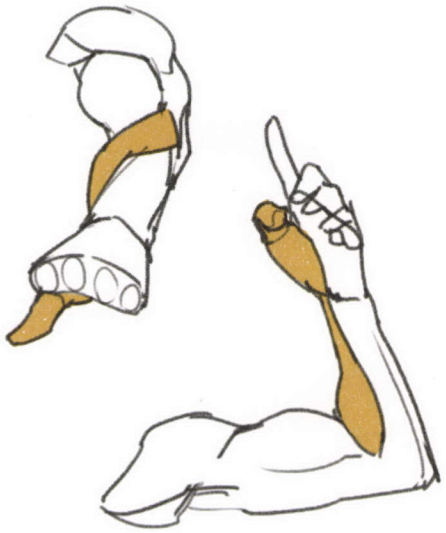
In order to express the mass of the folded arms well, the curve of the inside of the bent arms and the curve of the wrist are drawn equally.



위팔노근(아래팔의 근육 중 하나)은 엄지와 붙어 있는 구조여서 엄지가 움직이는 방향으로 근육이 틀어진다.

The brachioradial muscle (one of the lower arm's muscles) is attached to the thumb, so the muscles twist in the direction of the thumb movement.



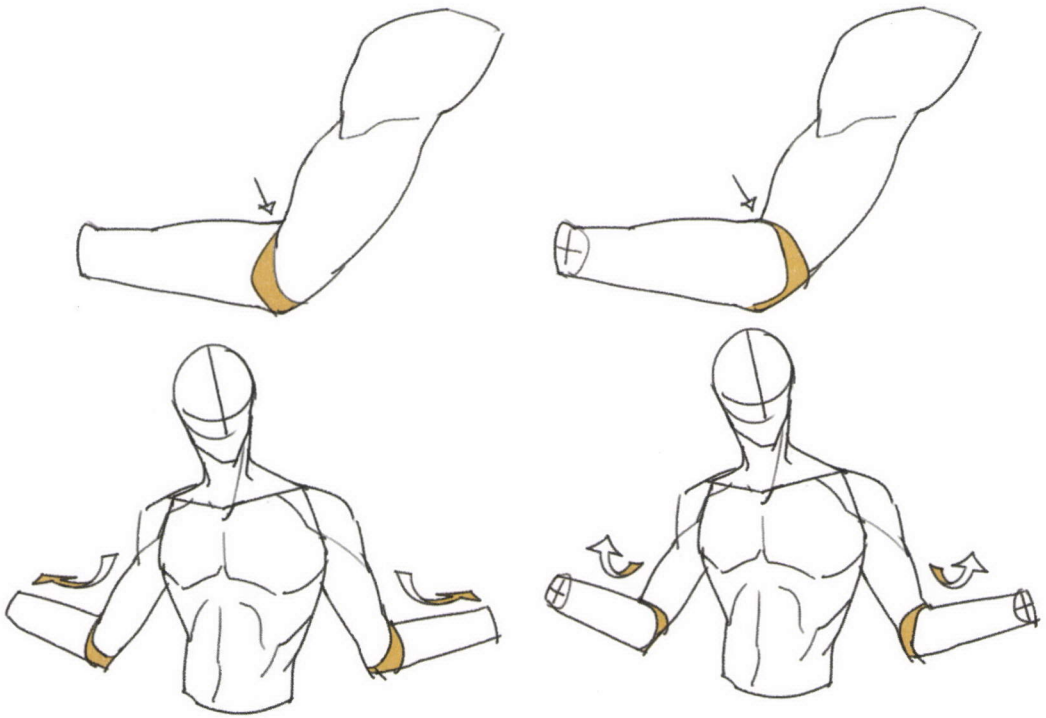


팔 근육은 아래팔 부분이 돌아가기 때문에 그리기 어려울 때가 있다. 노란색으로 표시한 근육을 엄지 방향에 맞춰 돌리면 표현하기 수월하다.

It is sometimes difficult to draw arm muscles when the lower arm is rotating. Turning the yellow marked muscles to the direction of the thumb makes it easier to express arm muscles.

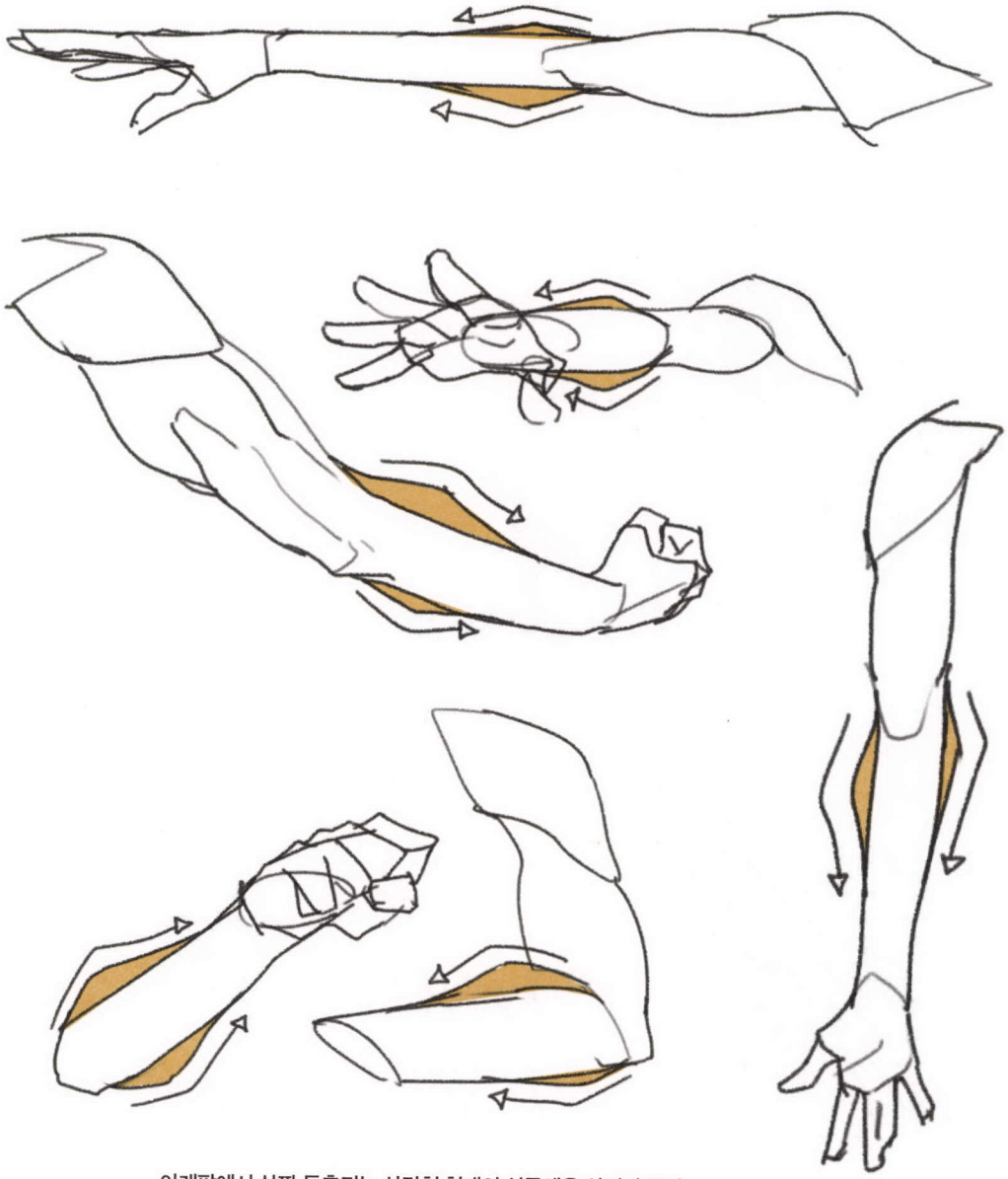
팔꿈치 라인이 새끼손가락과 이어진다고 생각하면 유동적으로 변하는 팔꿈치 표현이 수월하다.

To draw fluid changes in the elbow, imagine a line that connects the elbow to the little finger.



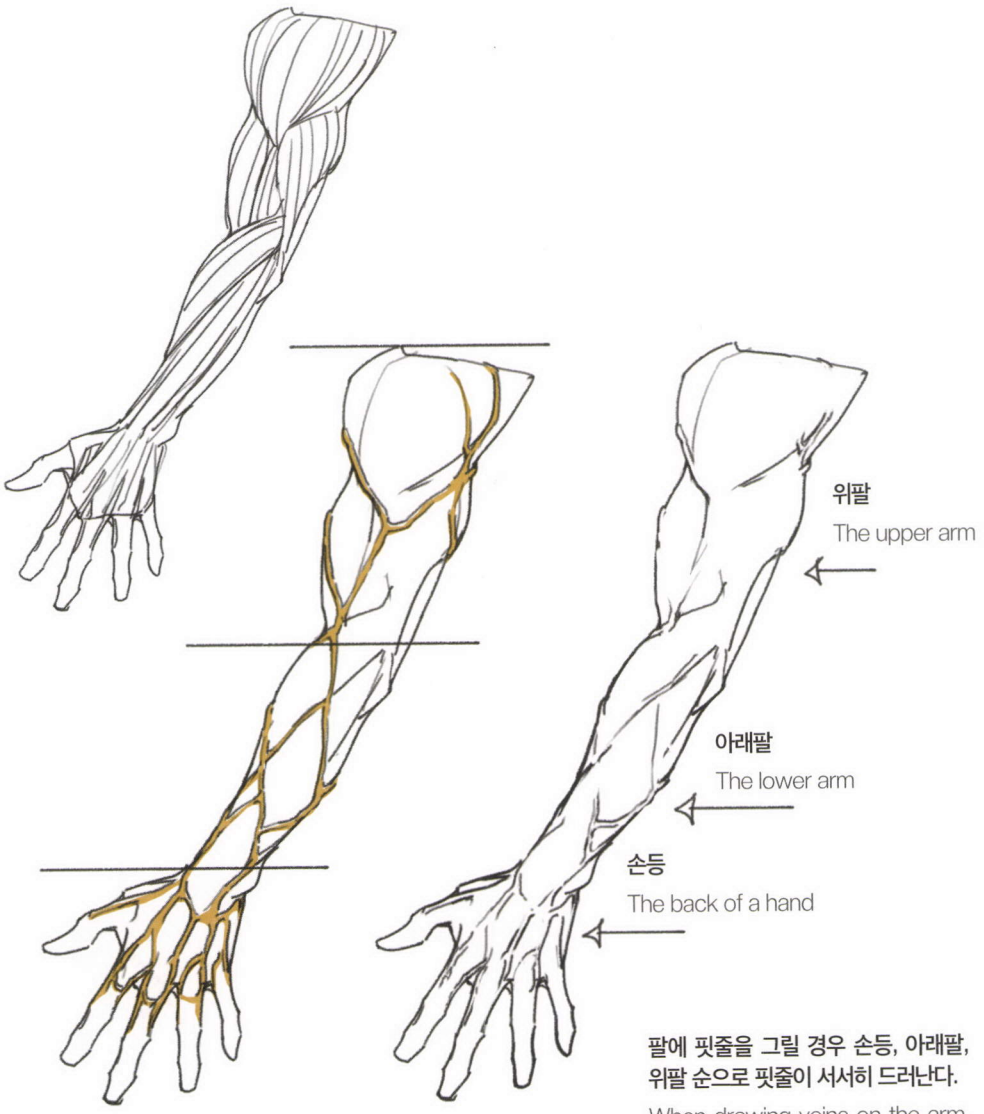
팔꿈치에서 꺾이는 곡선 방향에 따라 팔이 뒤로 가거나 앞으로 나온 것처럼 보인다.

Depending on the direction of the curve at the elbow, the arm appears to move forwards or backwards.



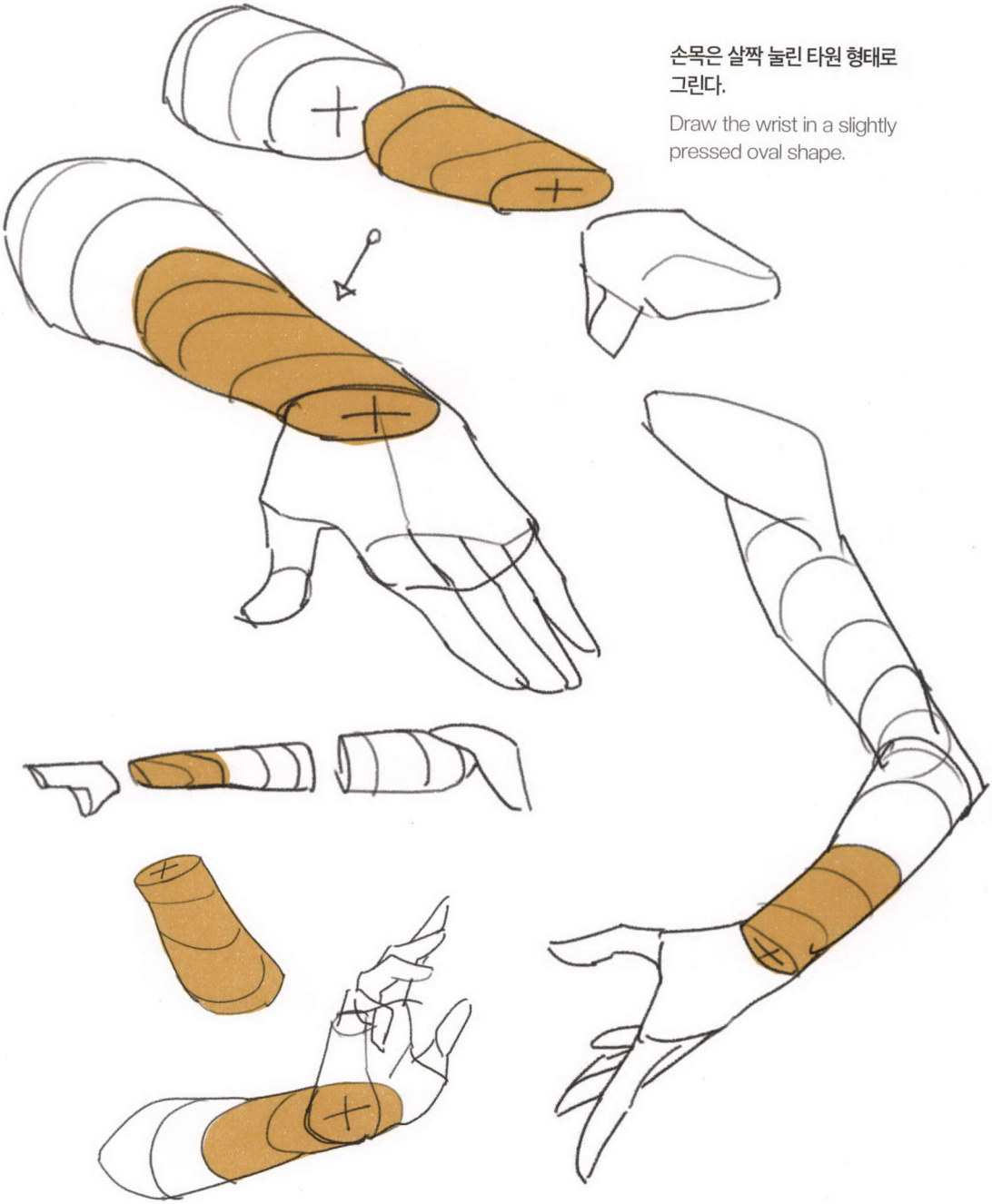
아래팔에서 살짝 돌출되는 삼각형 형태의 실루엣을 살리면 좋다.
(실제로는 근육의 형태에 따라 만들어지는 구조이다)

It is good to express a triangular silhouette that protrudes slightly on the lower arm. (This is actually a structure made according to the shape of the muscle)



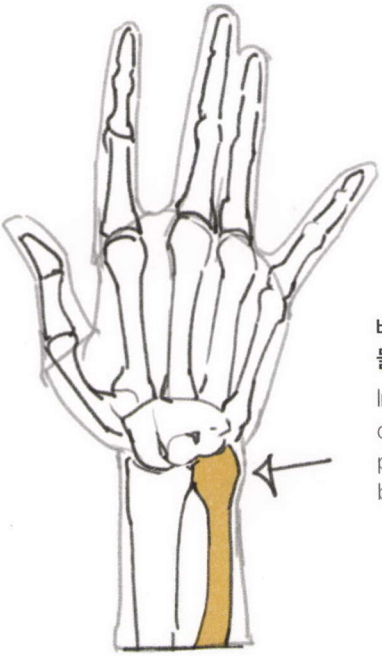
팔에 핏줄을 그릴 경우 손등, 아래팔, 위팔 순으로 핏줄이 서서히 드러난다.

When drawing veins on the arm, the veins gradually appear in the order of the back of the hand, the lower arm, and the upper arm.



손목은 살짝 눌린 타원 형태로 그린다.

Draw the wrist in a slightly pressed oval shape.

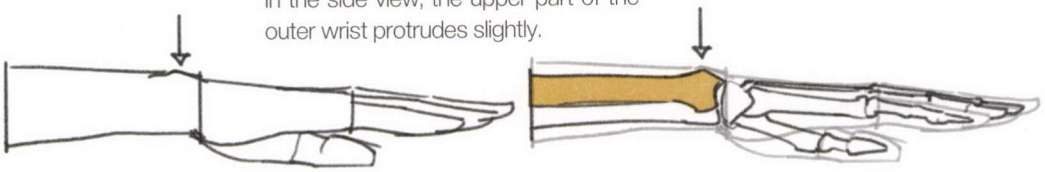


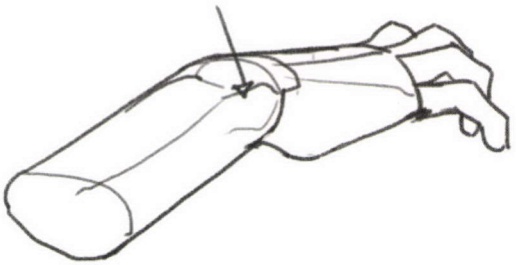
바깥 손목 부분 뼈로 인해 살짝 돌출되는 실루엣이 만들어진다.

In the case of the outer part of the wrist, a silhouette that protrudes slightly from the bone is created.

옆면에서는 바깥 위쪽 손목이 살짝 돌출된다.

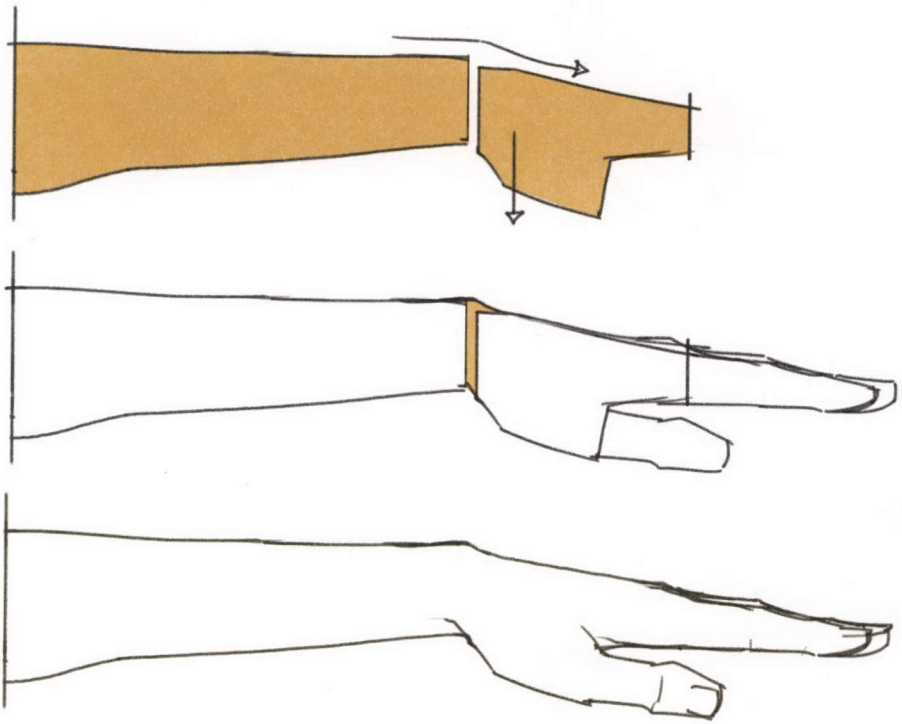
In the side view, the upper part of the outer wrist protrudes slightly.





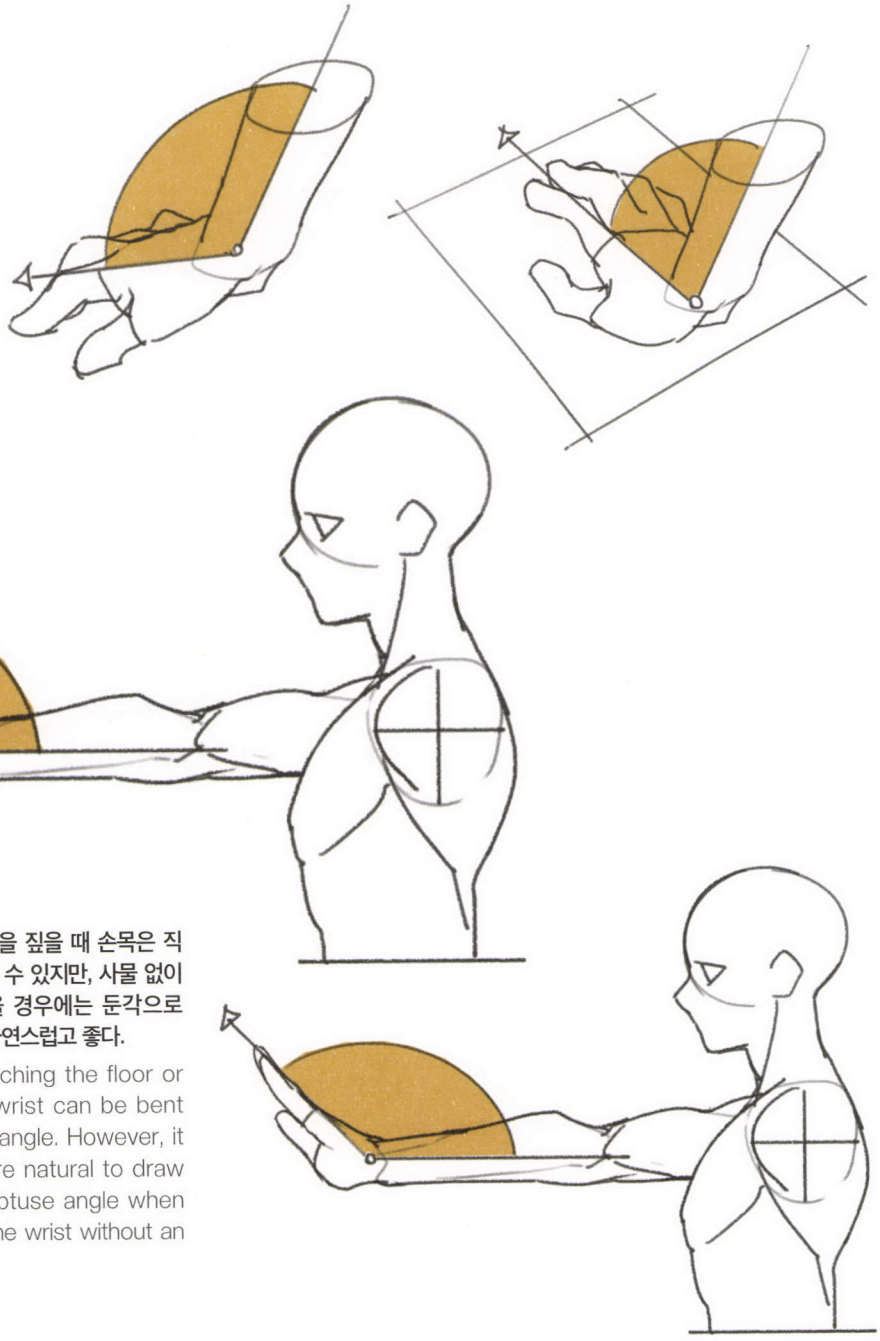
각도에 따라서는 돌출되는 느낌이 안 보인다.

At certain angles the wrist does not appear to protrude.



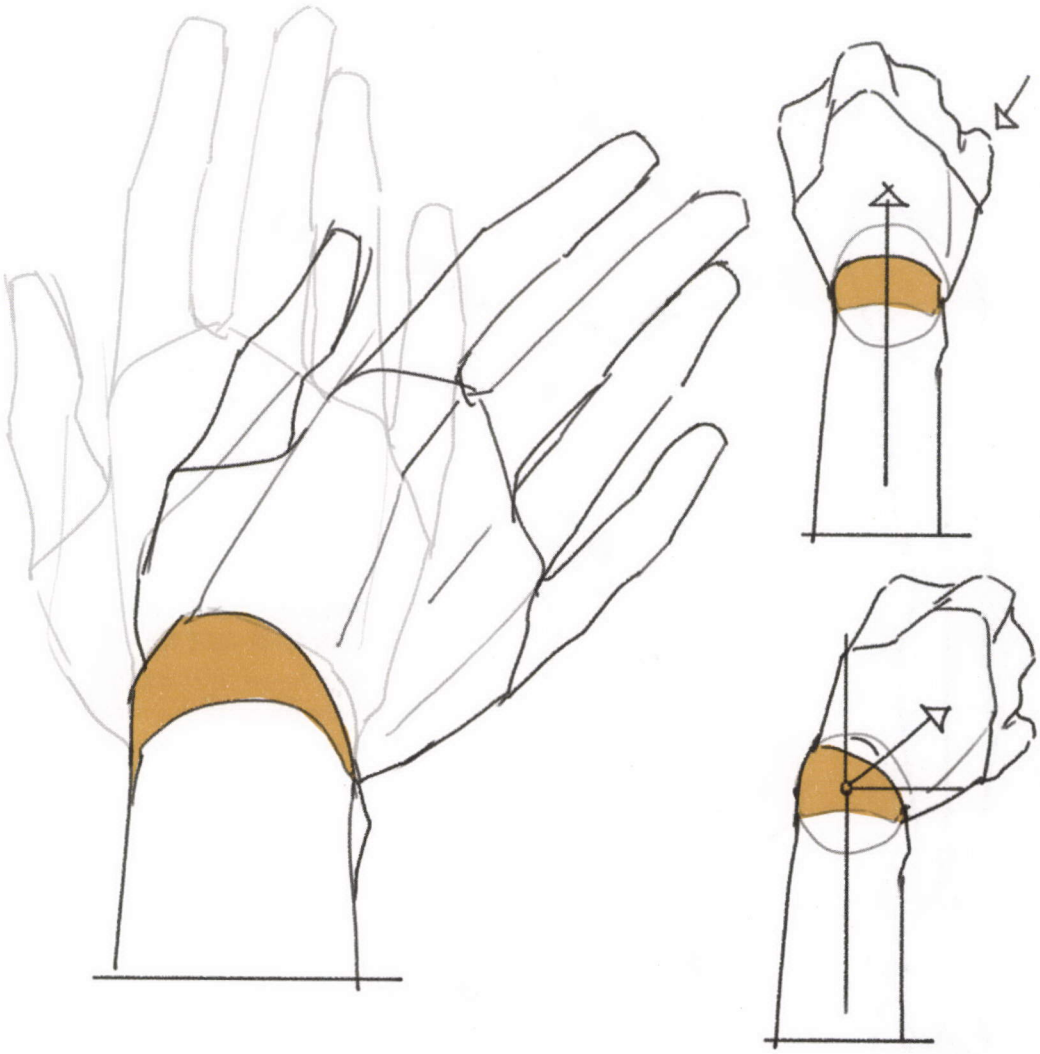
손등 면은 손목과 직선이 아닌 살짝 내려 꺾이는 느낌을 만들어준다.

The back of the hand is not straight with the wrist, but slightly lowered and bent.



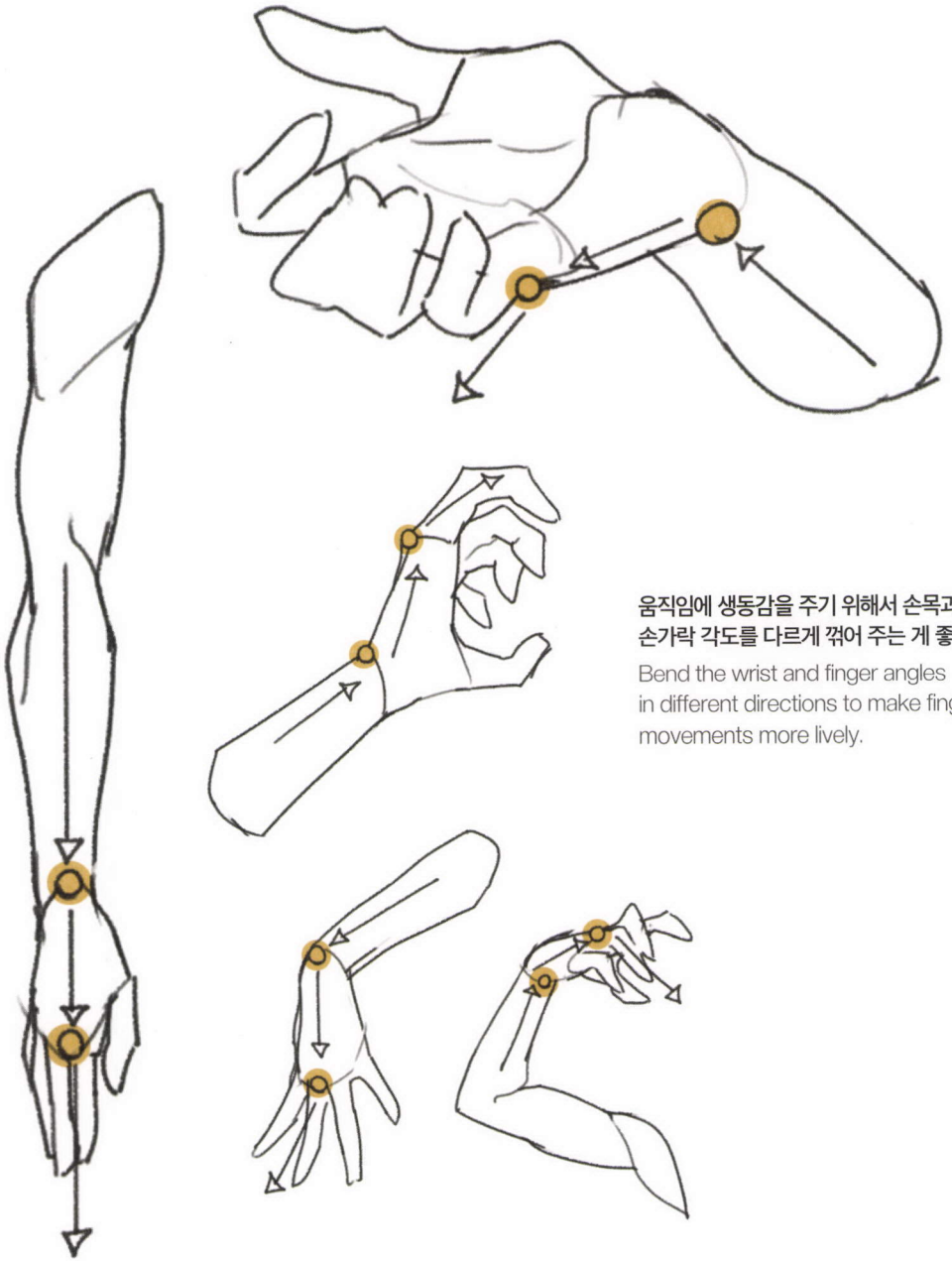
바닥이나 벽을 짚을 때 손목은 직각으로 꺾일 수 있지만, 사물 없이 손목을 꺾을 경우에는 둔각으로 그리는 게 자연스럽고 좋다.

When touching the floor or wall, the wrist can be bent at a right angle. However, it looks more natural to draw with an obtuse angle when bending the wrist without an object.



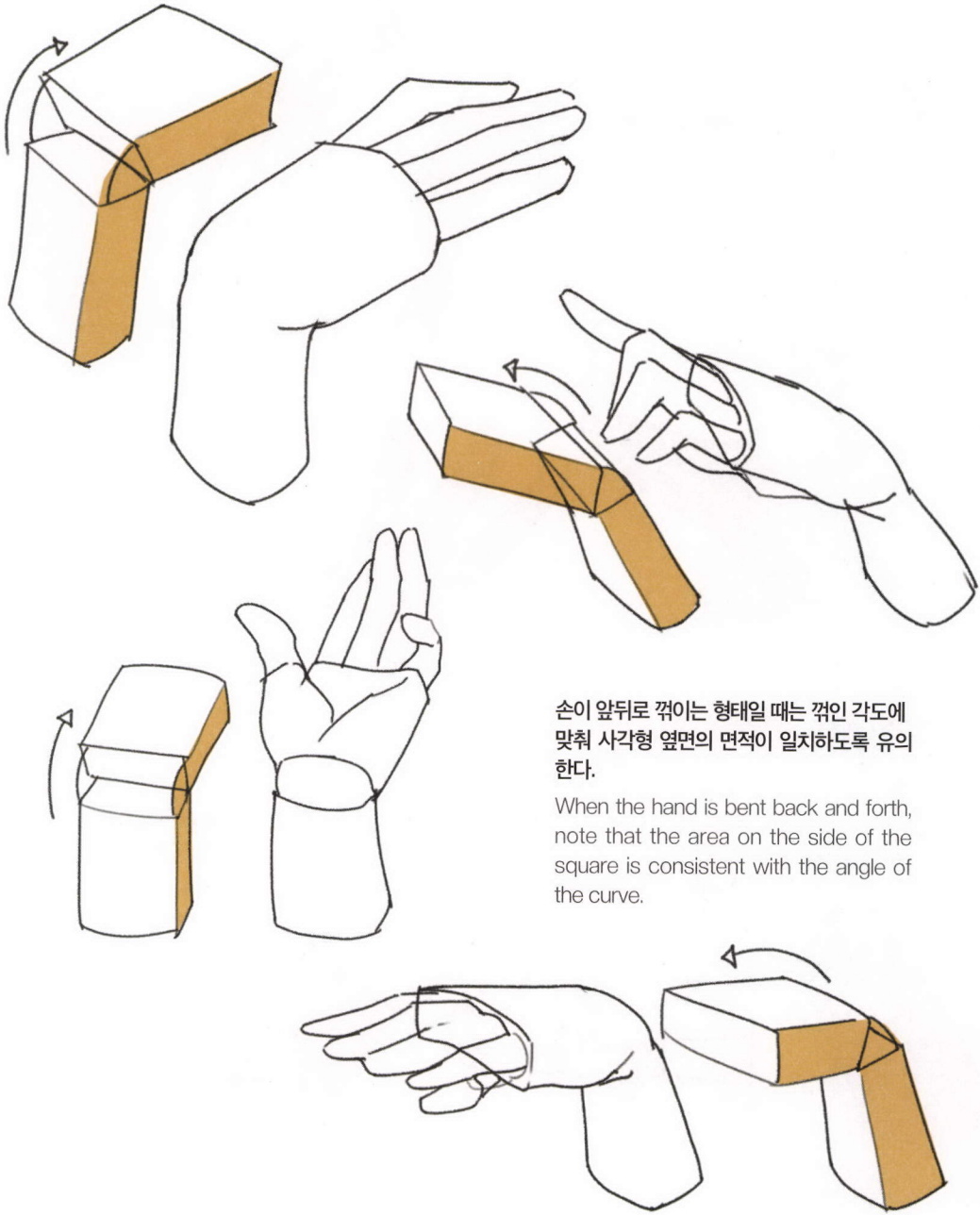
손목은 새끼손가락이 있는 방향으로 45도 각도로 꺾인다.

The wrist can be bent at an angle of 45 degrees in the direction of the little finger.



움직임에 생동감을 주기 위해서 손목과 손가락 각도를 다르게 꺾어 주는 게 좋다.

Bend the wrist and finger angles in different directions to make finger movements more lively.

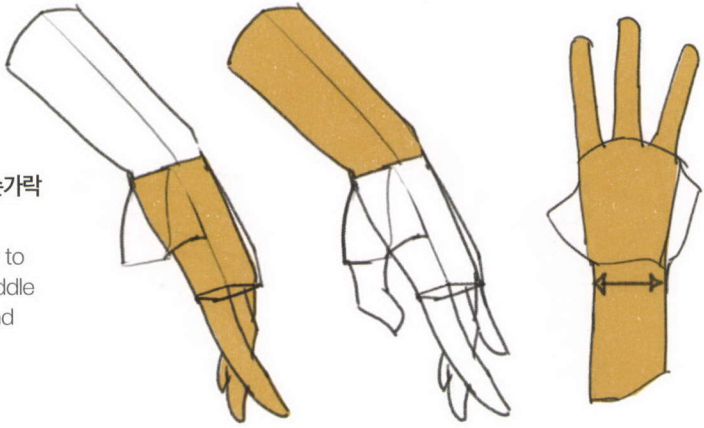


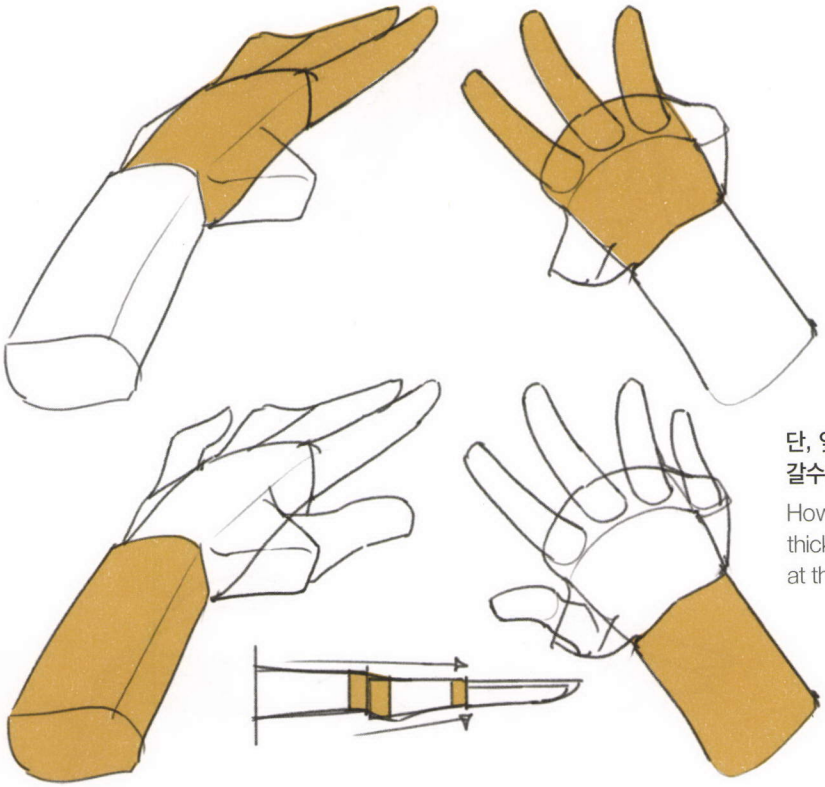
손이 앞뒤로 꺾이는 형태일 때는 꺾인 각도에 맞춰 사각형 옆면의 면적이 일치하도록 유의한다.

When the hand is bent back and forth, note that the area on the side of the square is consistent with the angle of the curve.

손목의 두께감은 검지, 중지, 약지 세 손가락 면적의 두께감과 유사하다.

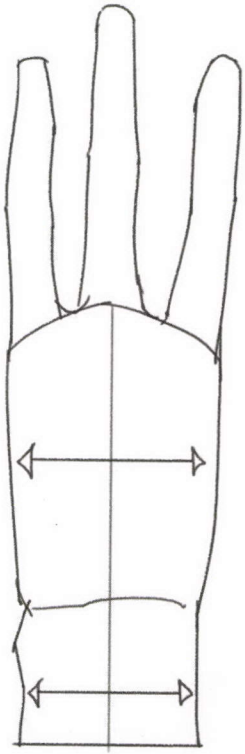
The thickness of the wrist is similar to the thickness of the area of the middle three fingers - the index, middle, and ring fingers.

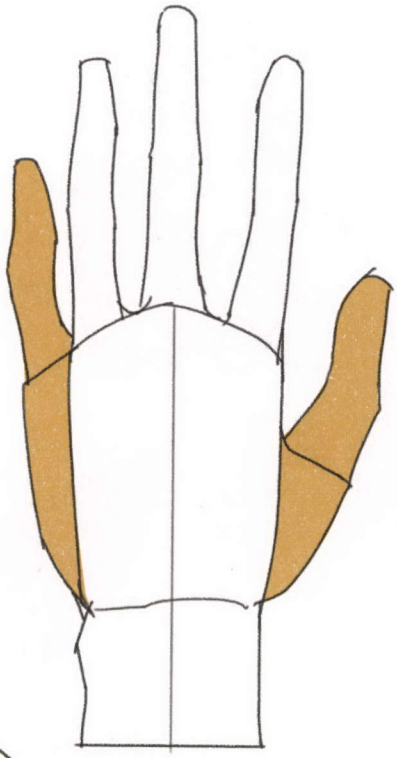




단, 옆면에서는 손가락 끝으로 갈수록 두께감이 얇아진다.

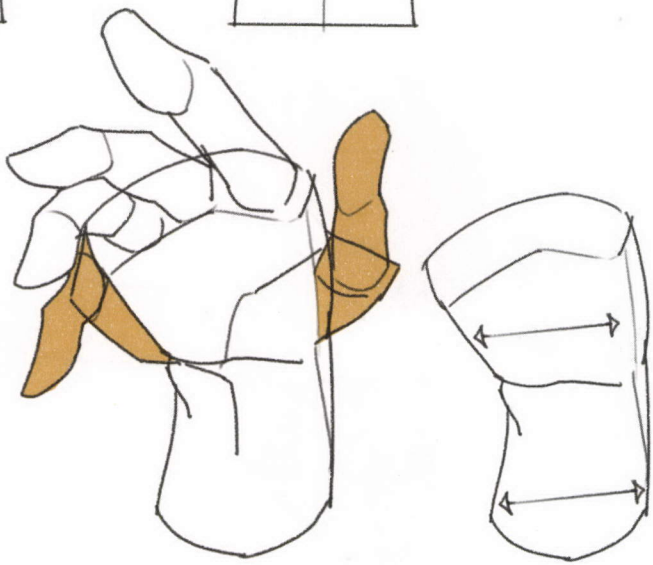
However, on the side, the thickness becomes thinner at the tip of the finger.

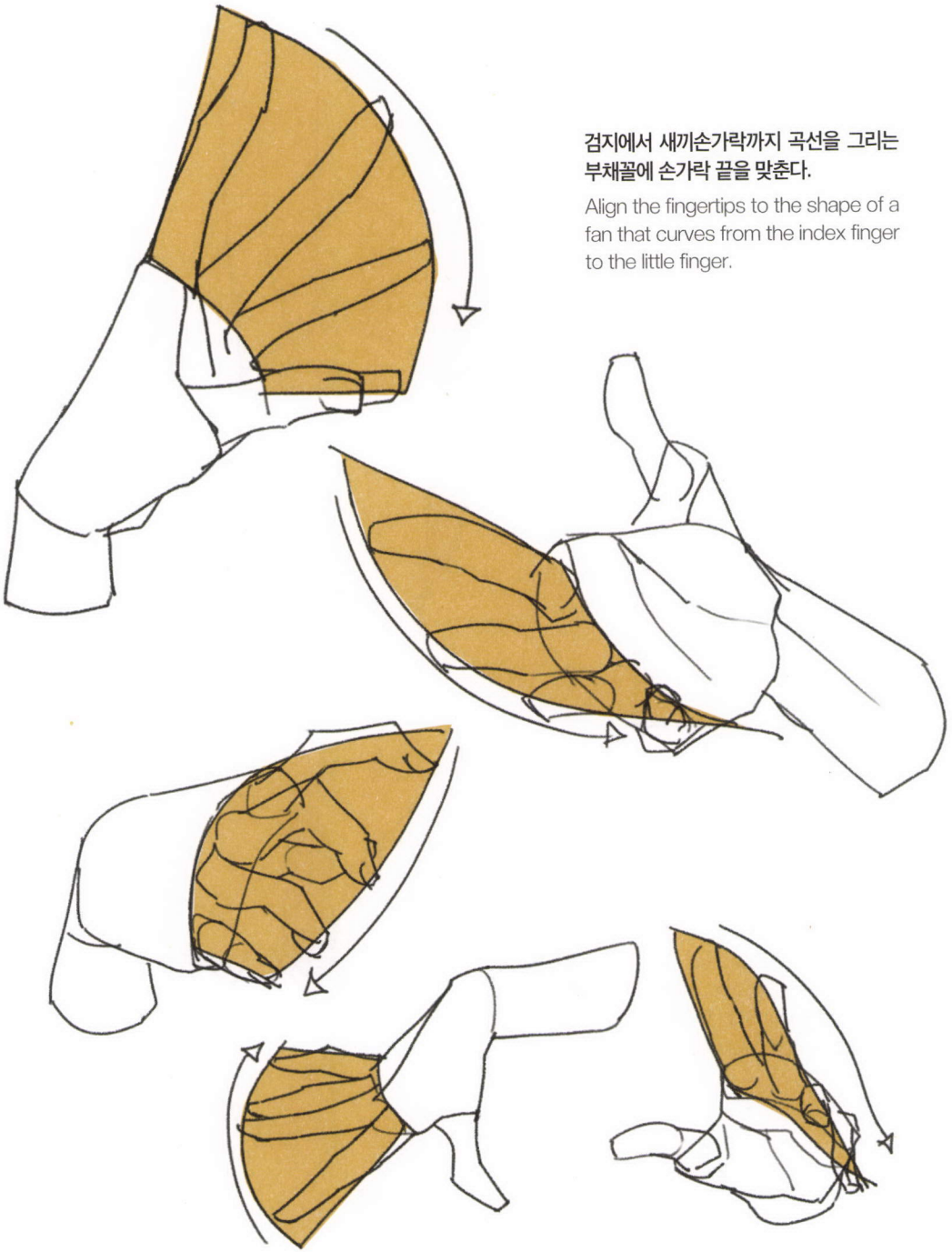




손목과 손등, 혹은 손바닥 면적을 같게 잡고 엄지와 새끼손가락을 추가하면 부피감을 쉽게 잡을 수 있다.

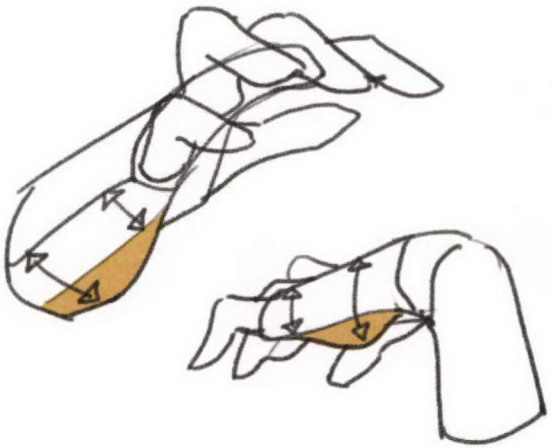
By setting the area of the wrist equal to the area of the back of the hand, or the palm, and then adding the thumb and little finger, you can easily create a sense of volume.

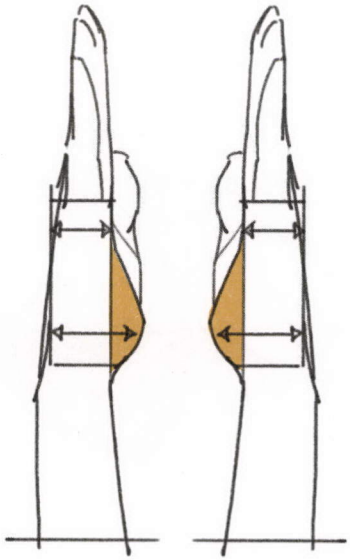


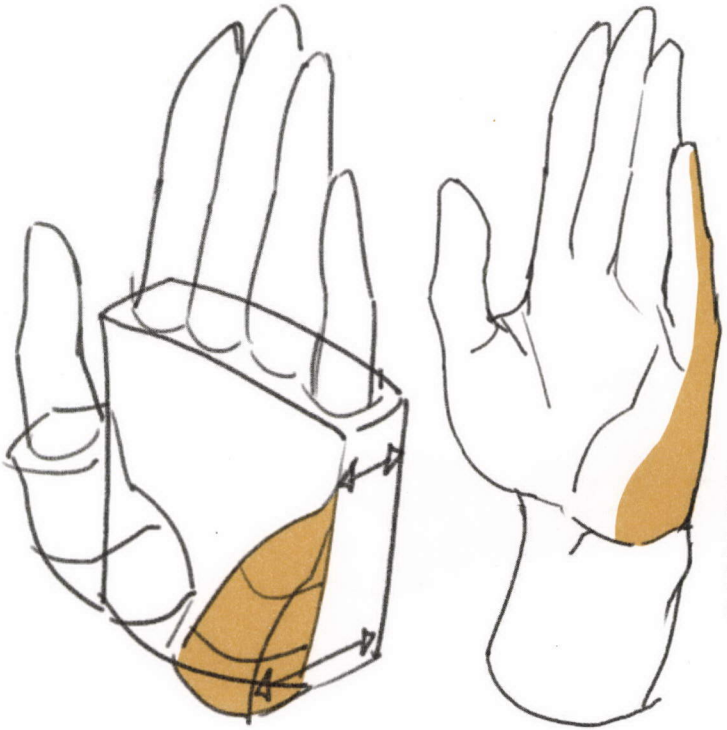


검지에서 새끼손가락까지 곡선을 그리는 부채꼴에 손가락 끝을 맞춘다.

Align the fingertips to the shape of a fan that curves from the index finger to the little finger.

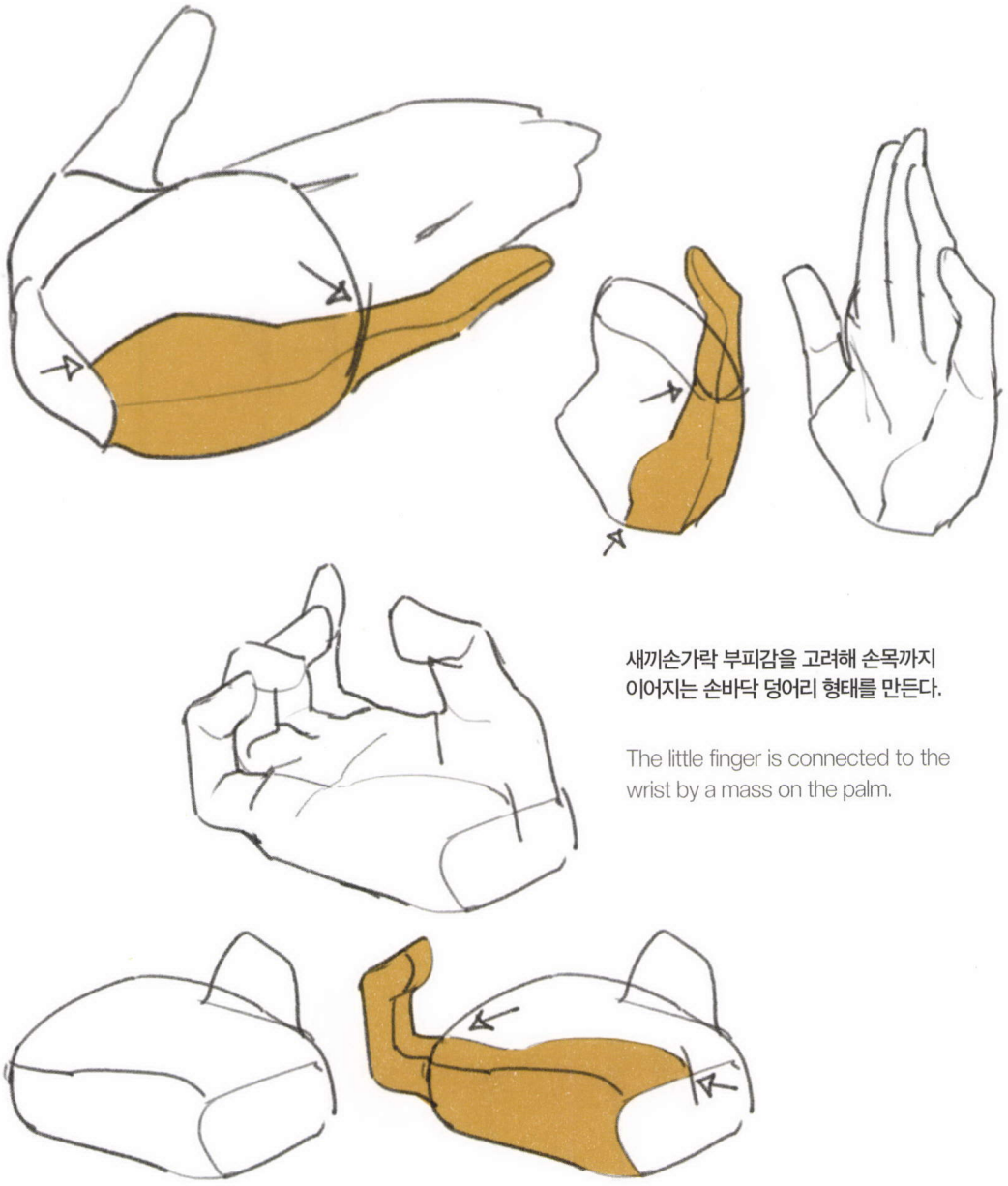






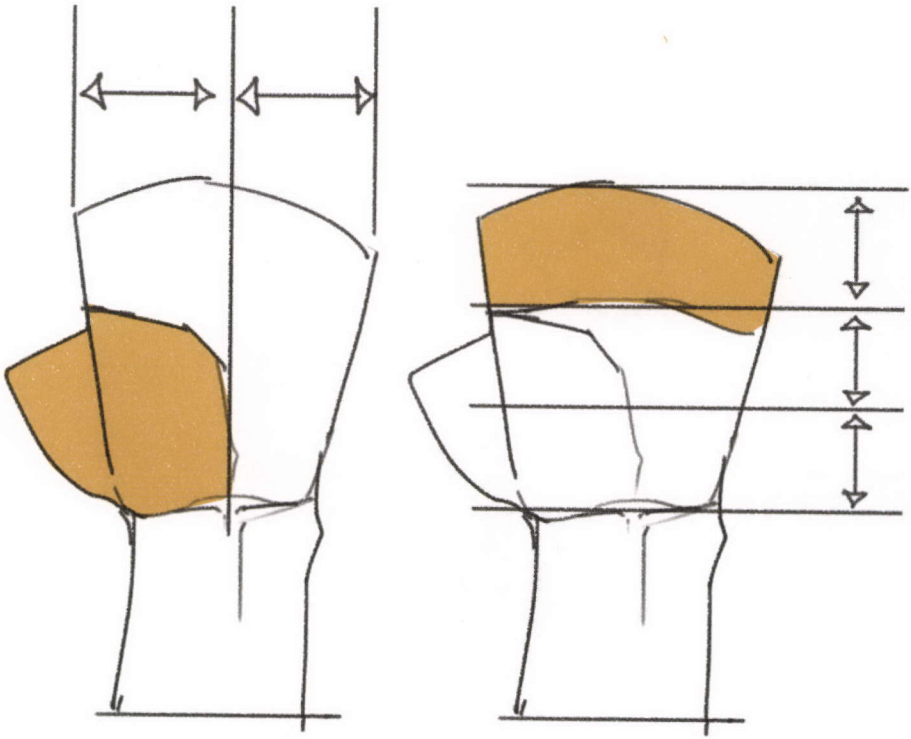
새끼손가락 쪽 손바닥 아래 부분을 조금 더 볼록하게 그린다.

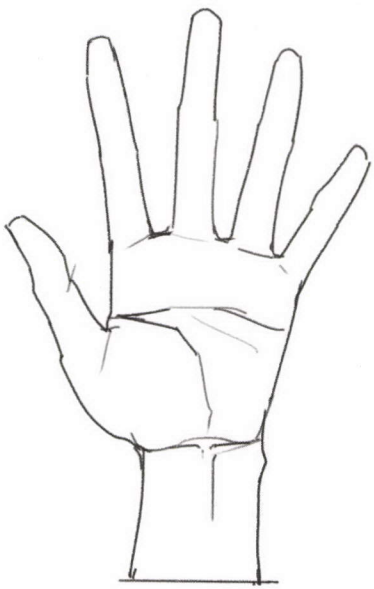
Draw the lower part of the palm of the little finger a little more convex.



새끼손가락 부피감을 고려해 손목까지
이어지는 손바닥 덩어리 형태를 만든다.

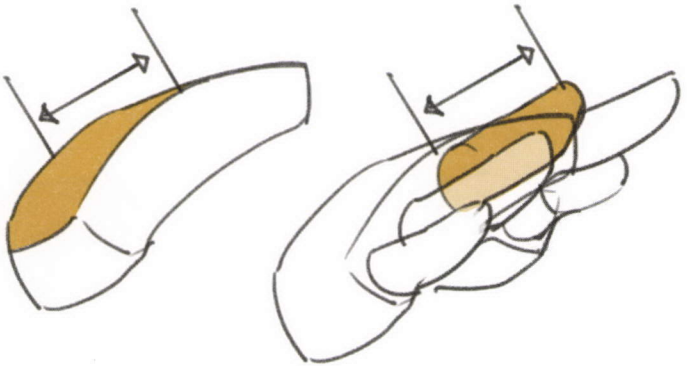
The little finger is connected to the
wrist by a mass on the palm.

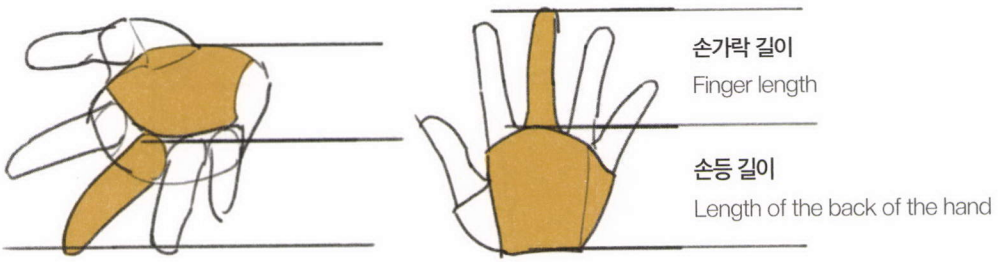


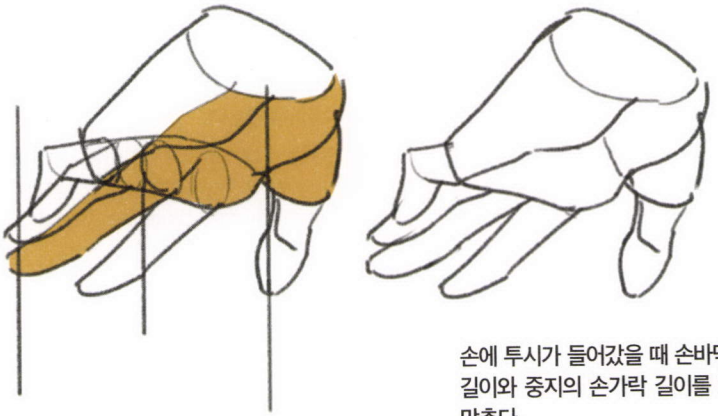


손바닥을 가로 2등분, 세로 3등분으로 나눠 손금을 넣는다.

Divide the palm into two equal parts horizontally and three equal parts vertically, and draw the palm lines.





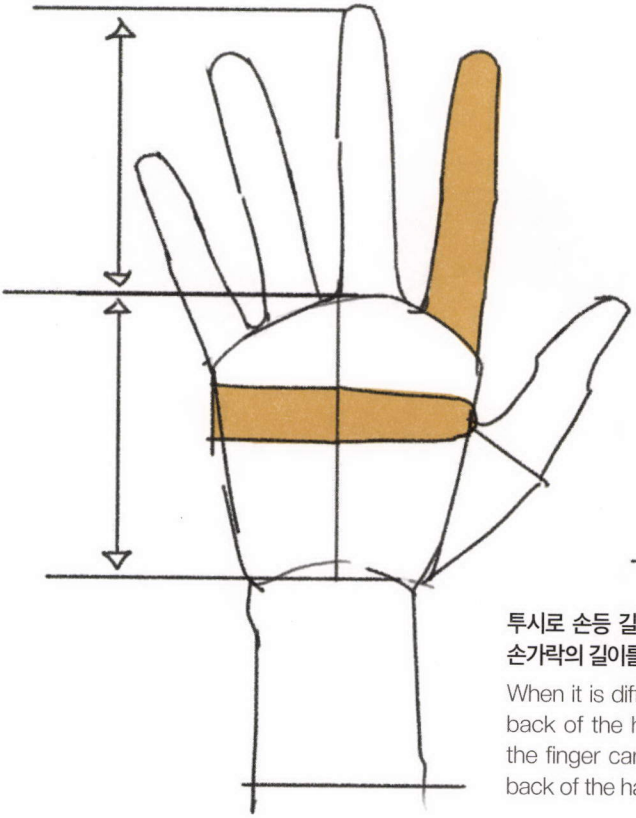


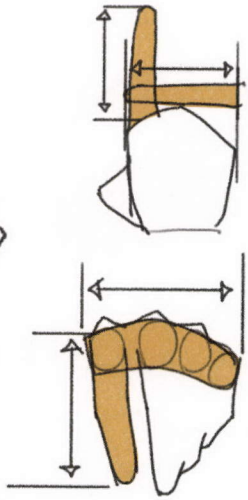
손에 투시가 들어갔을 때 손바닥 혹은 손등의 길이와 중지의 손가락 길이를 예측해 길이를 맞춘다.

When drawn from different perspectives, the length of the hand is adjusted by predicting the length of the palm or back of the hand and the length of the middle finger.

손등의 길이는 중지의 길이와 같고 손등의 너비는 검지의 길이와 같다.

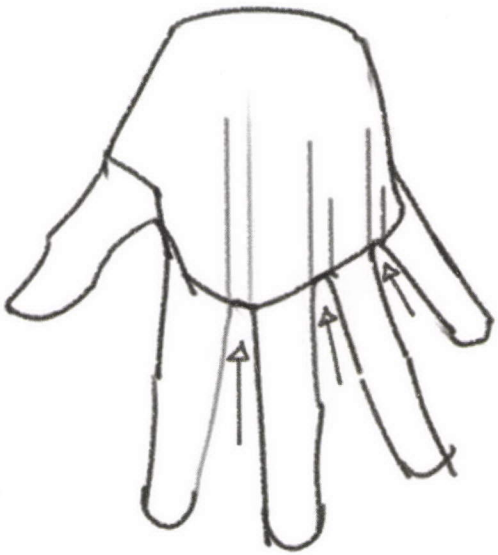
The length of the back of the hand is the same as the length of the middle finger, and the width of the back of the hand is the same as the length of the index finger.





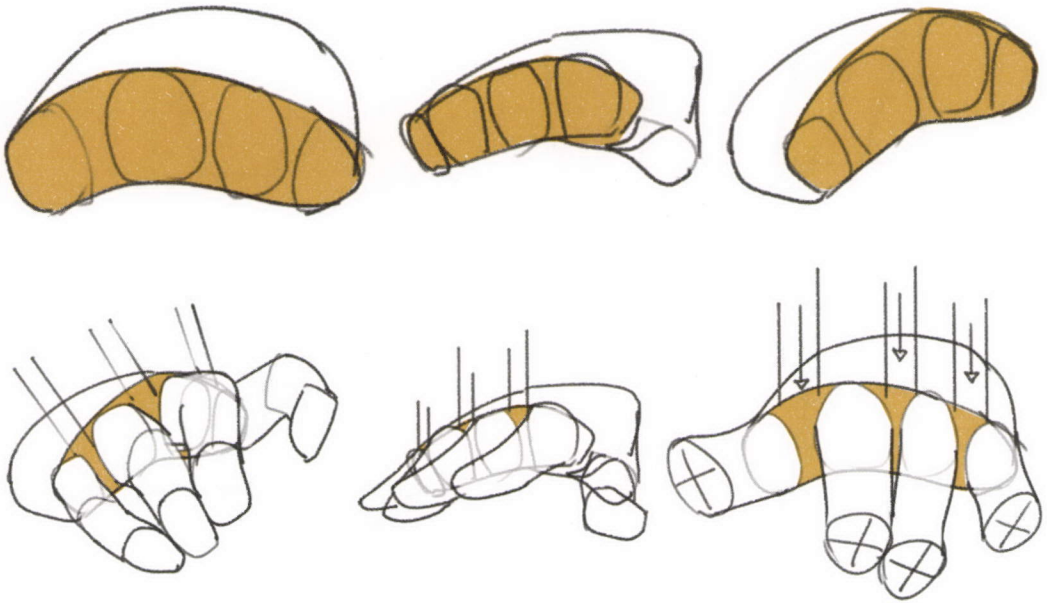
투시로 손등 길이를 판단하기 어려울 때는 손등 너비로 손가락의 길이를 예측할 수 있다.

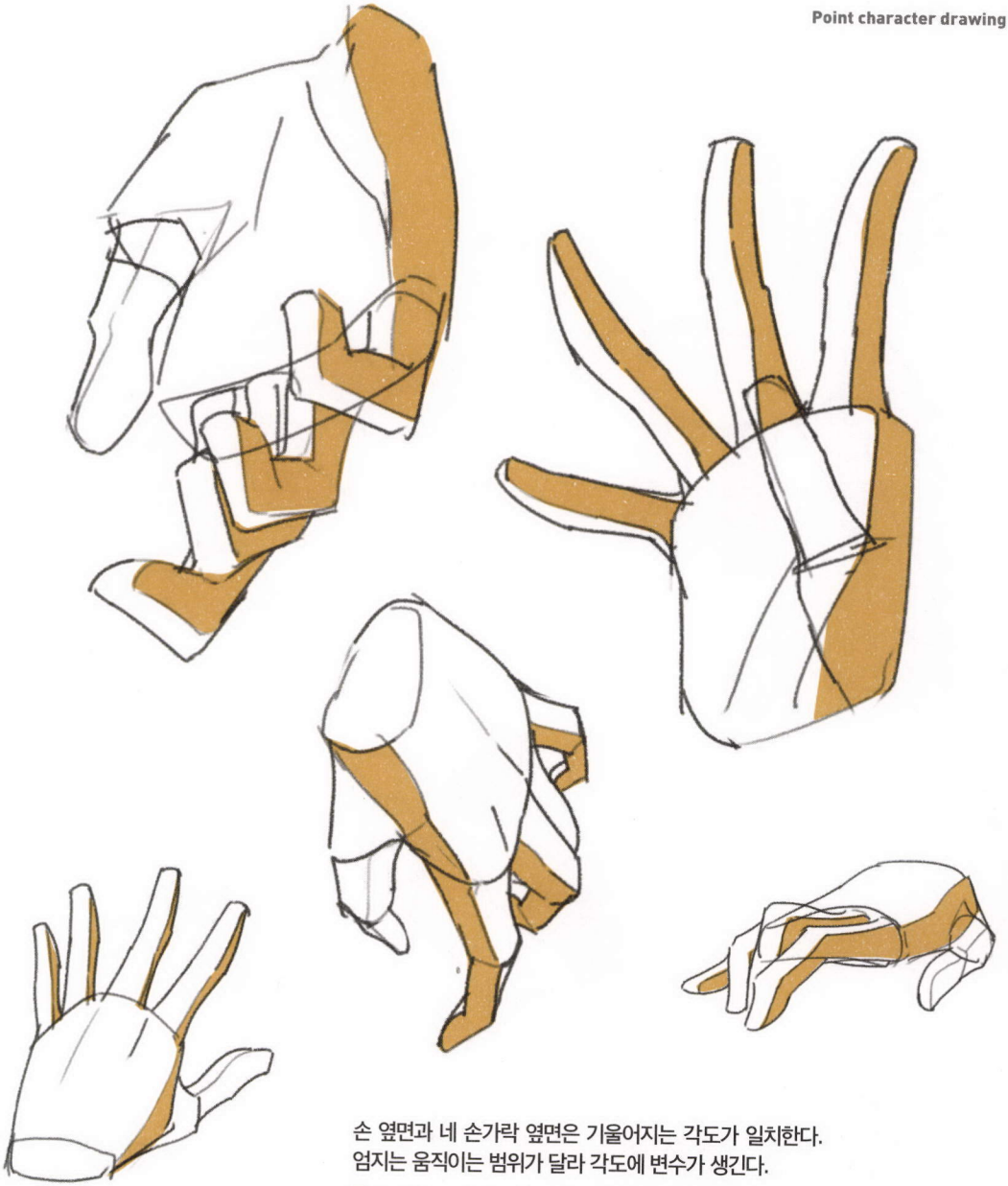
When it is difficult to determine the length of the back of the hand by perspective, the length of the finger can be predicted by the width of the back of the hand.



손이 화면으로 향할 때 손가락 사이에 공간을 만드는 게 좋다. 각도와 움직임에 따라 이 공간이 많이 보이기도, 적게 보이기도 한다.

It is better to make space between the fingers when the hand is facing the screen. Depending on the angle and movement of the hand, this space can be greater or lesser.



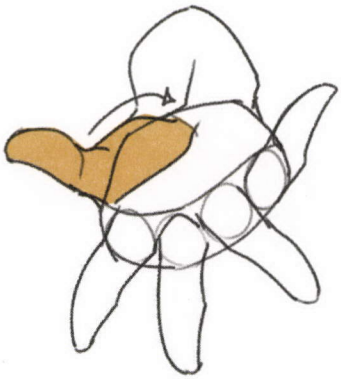


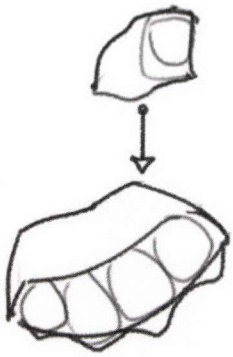
손 옆면과 네 손가락 옆면은 기울어지는 각도가 일치한다.
엄지는 움직이는 범위가 달라 각도에 변수가 생긴다.

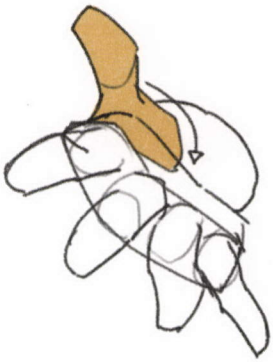
The sides of the hand and the sides of the four fingers coincide in the angle of tilt. The thumbs have different ranges of movement, resulting in varying angles.

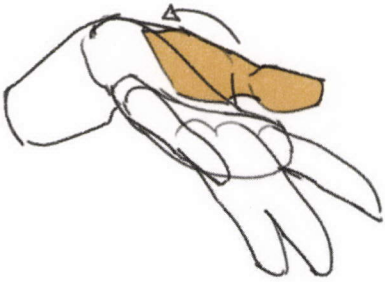
손을 잘 그리기 위해서는 손가락 첫마디 뼈의 덩어리 흐름을 다르게 그리는 게 좋다.

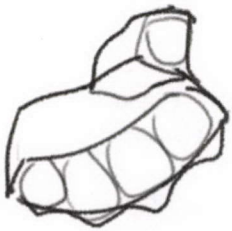
To draw hands realistically, make sure that the first finger bones are angled in different directions.





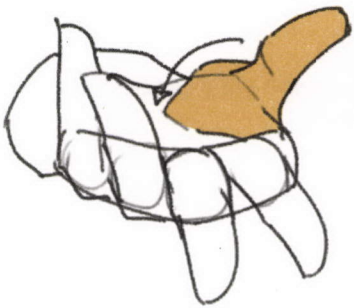


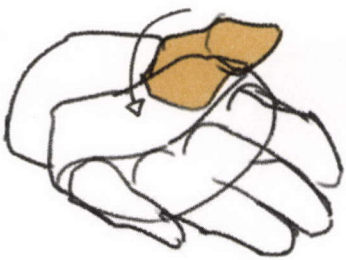


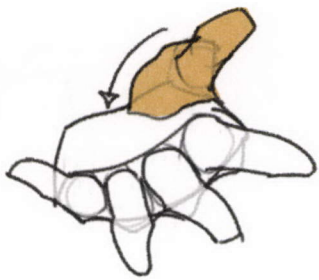


손바닥이 보이게 손을 내밀 때 엄지가 튀어나온 덩어리를 살려 주고 새끼손가락과 미세한 두께 차이를 준다.

When the hand is stretched out so that the palm is visible, make sure to show the mass of the thumb and differentiate the thickness between thumb and finger.

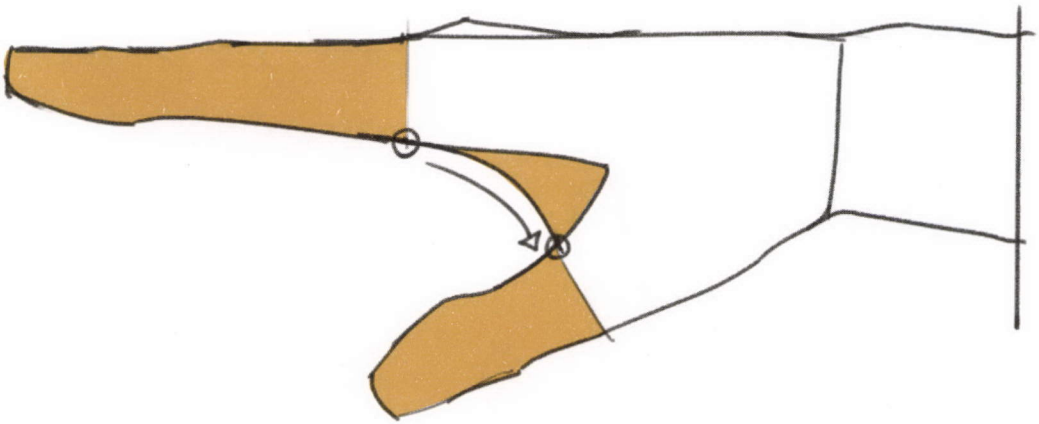






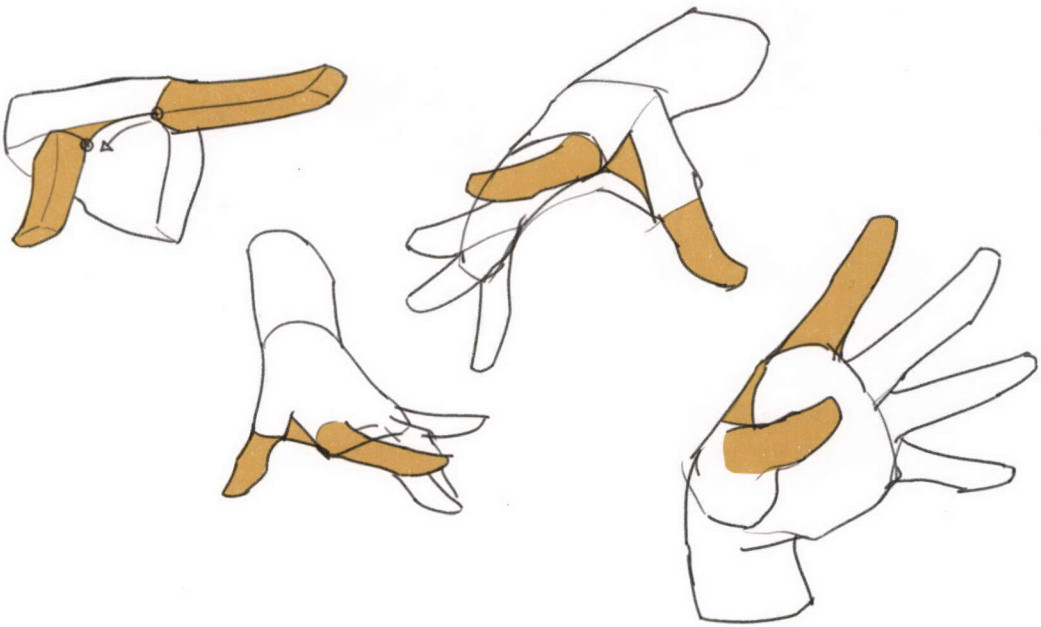
엄지는 손바닥에서 돌출된 덩어리로 인식하고 그리면 쉽다.

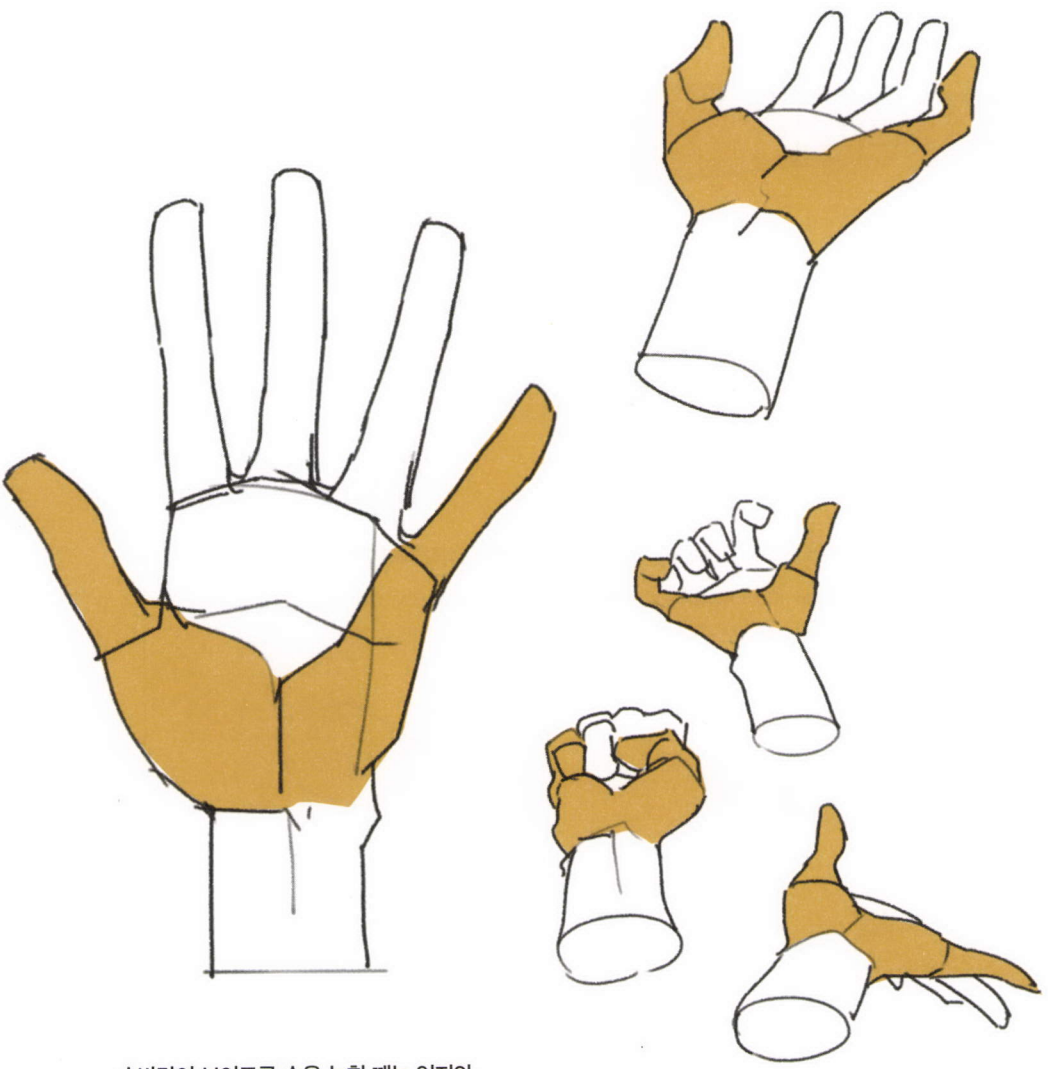
It is easy to draw a thumb by visualizing it as a mass protruding from the palm.



엄지와 검지가 벌어지면 엄지와 검지의 밑면 모서리 사이를 곡선으로 이어준다.

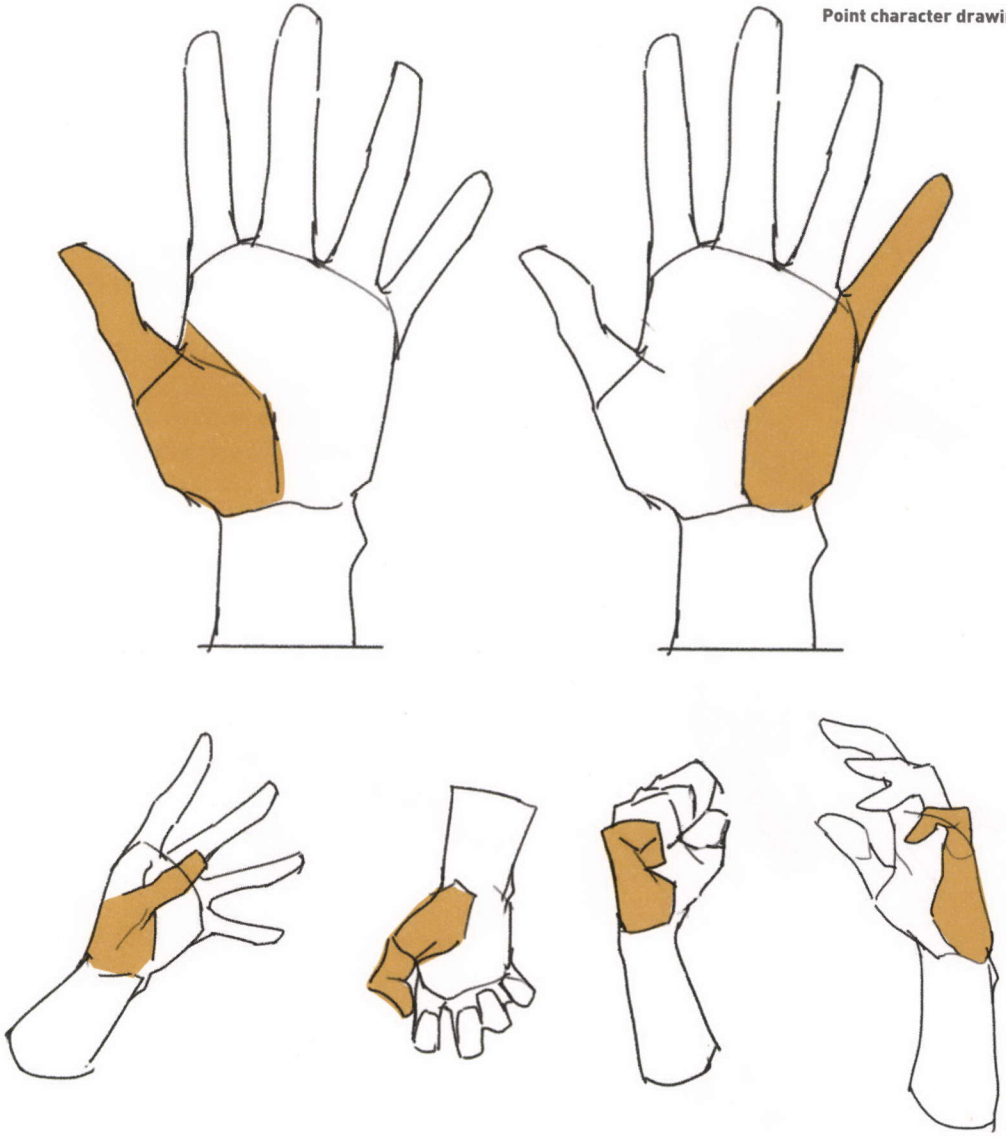
When the thumb and index finger are open, the bottom edge of the thumb and index finger is connected in a curve.





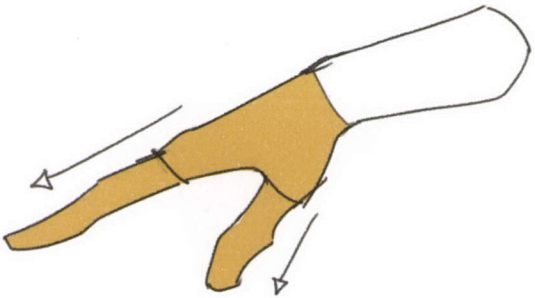
손바닥이 보이도록 손을 눕힐 때는 엄지와 새끼손가락의 덩어리를 이어 준다.

When laying down the hand with the palm facing upwards, the mass of the thumb and little finger connects.



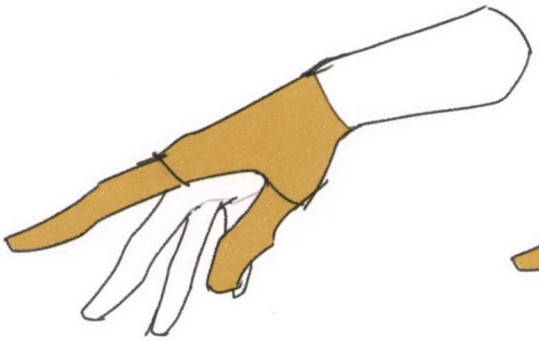
손동작을 표현할 때 화면이 엄지에 가까우면 엄지가 붙은 손바닥 덩어리의 라인을, 새끼손가락에 가까우면 새끼손가락이 붙은 손바닥 덩어리의 라인을 그린다.

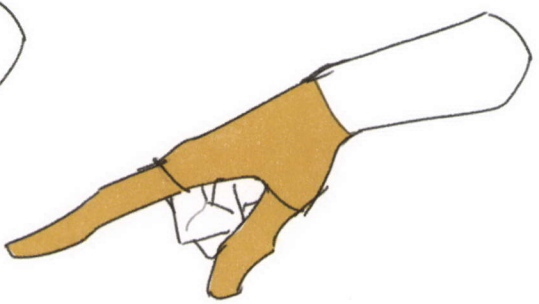
When expressing hand gestures, if the perspective is close to the thumb, draw a line on the palm attached to the thumb. And if it is close to the little finger, draw a line on the palm attached to the little finger.

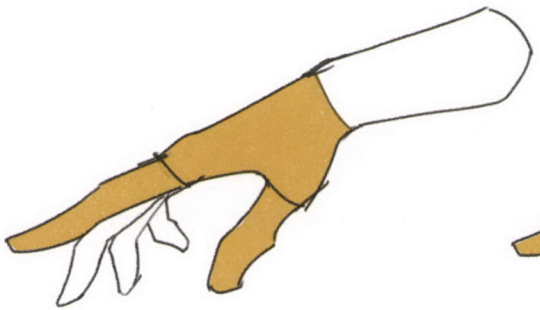


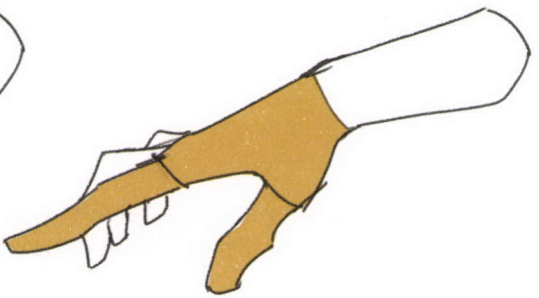
측면 각도의 손은 엄지와 검지만 이어 주고 나머지 세 손가락은 뒤편에 그리면 쉽게 표현할 수 있다.

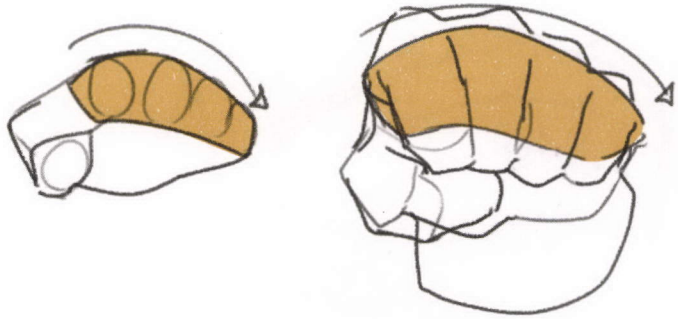
You can easily express the hand at the side angle by connecting only the thumb and index finger and drawing the other three fingers behind it.





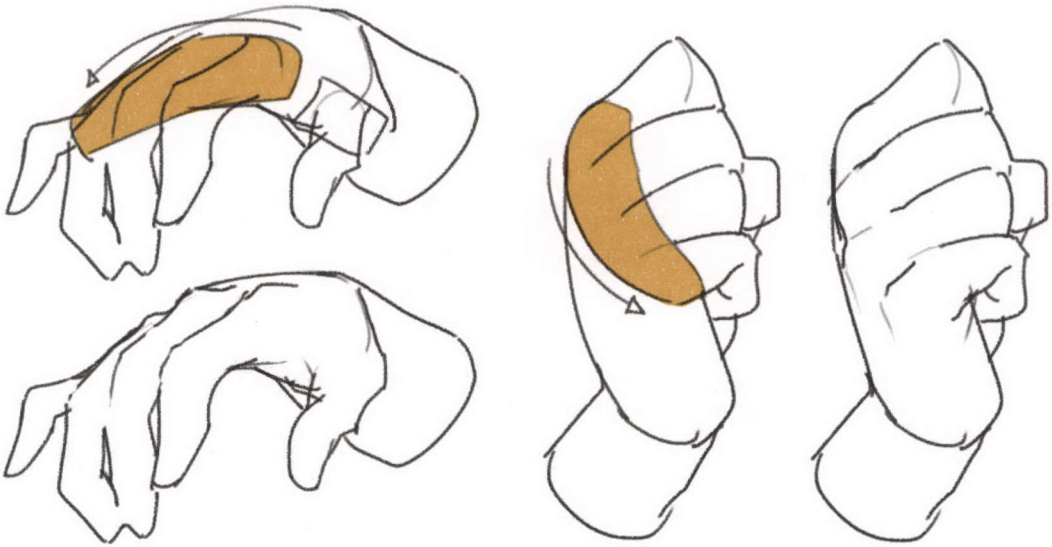


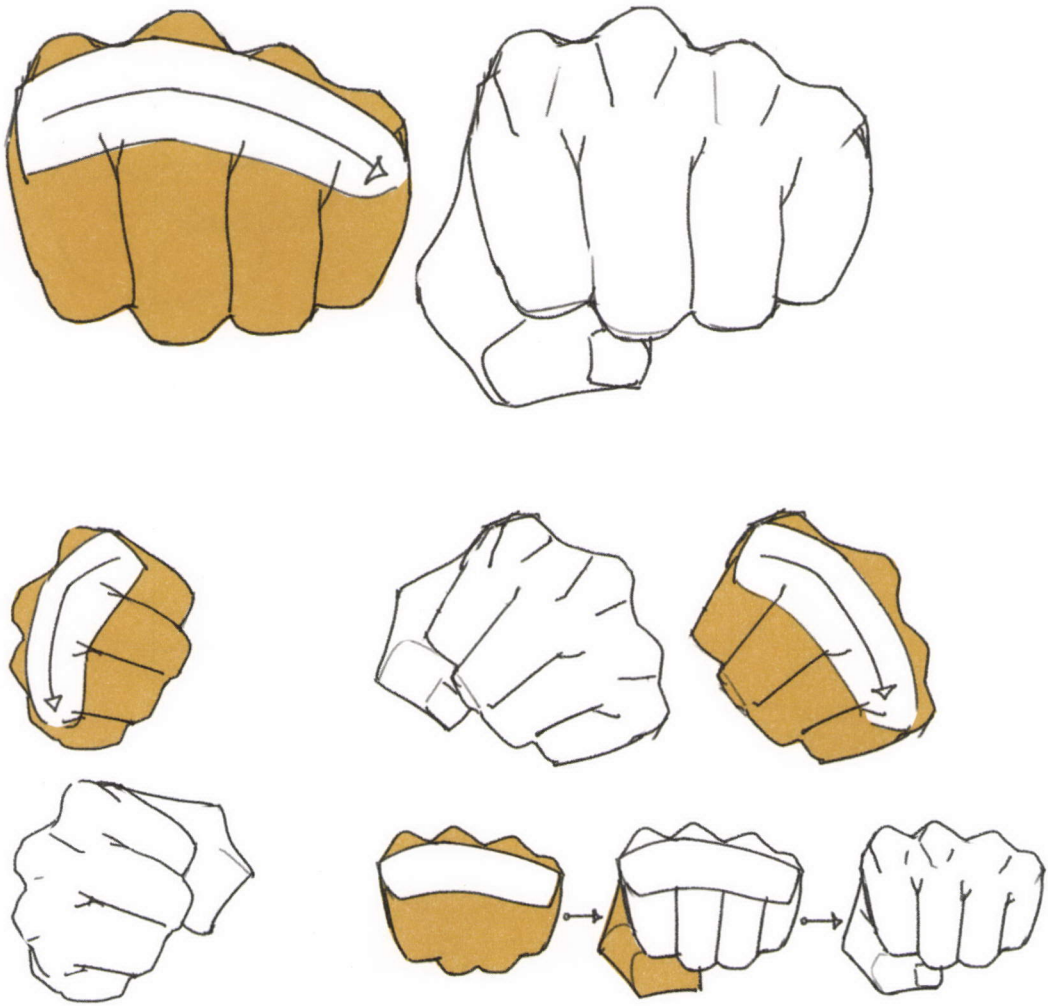




손가락이 나오는 부분은 휜 형태를 고려해 그린다.

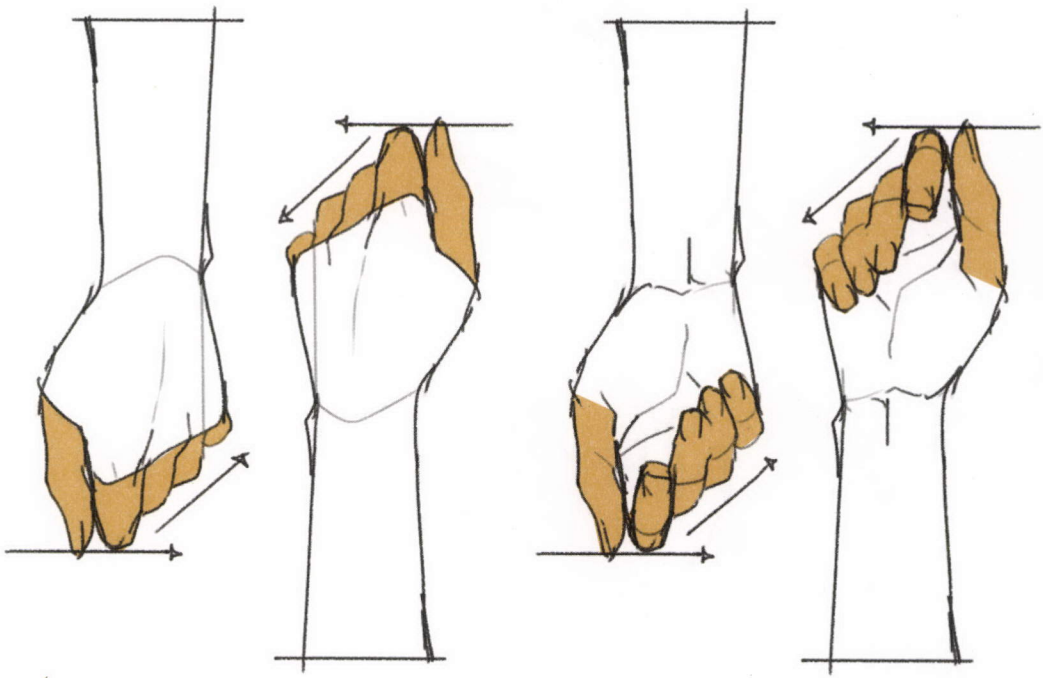
Knuckles are drawn in a curved shape.





주먹 쥔 손의 정면은 바나나처럼 휜 면적을 기준으로 돌출된 뼈와 손가락을 그린 다음 엄지가 감싼 형태로 그린다.

As for the front of a fist the protruding bones and fingers are drawn based on the area bent like a banana, and then the thumb is drawn wrapping around the fist.

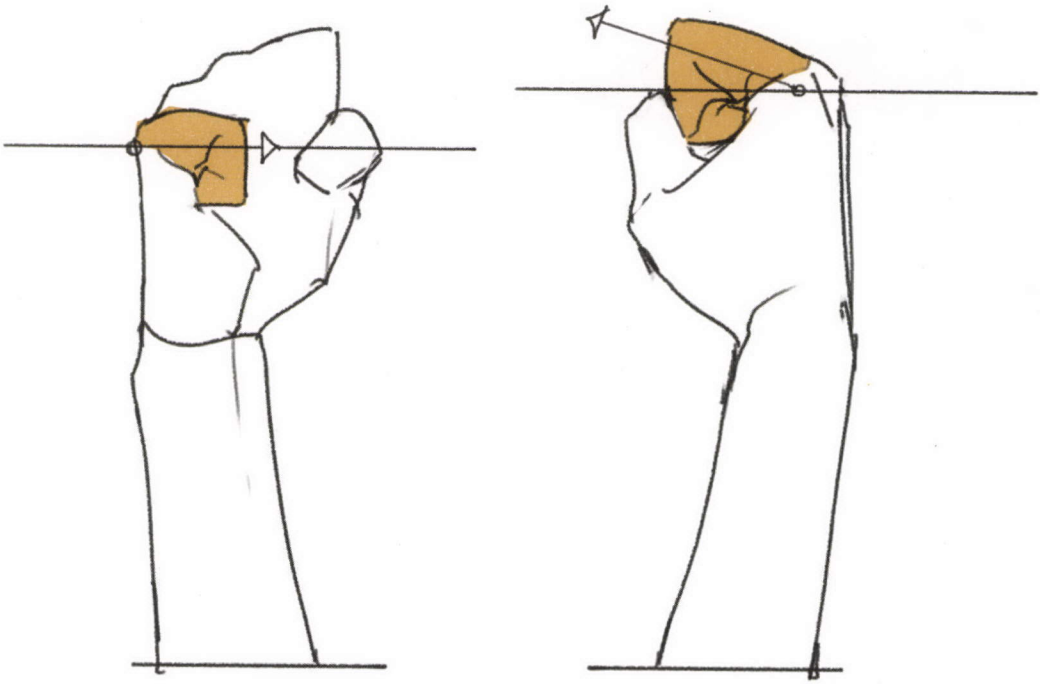


손에 힘을 빼고 손가락을 접으면 엄지와 검지의 높이가 같고, 검지부터 새끼손가락까지 서서히 낮아진다.

When the hands are relaxed and the fingers are folded, the folded thumb and index finger are the same height, and the height is gradually lowered from the index finger to the little finger.

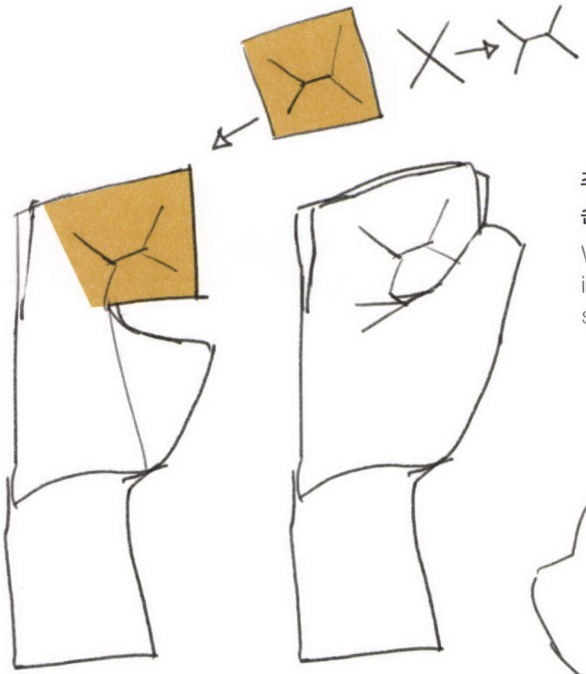
주먹을 쥘 때는 엄지가 중지에 닿게 그린다.

When drawing a fist, the thumb touches the middle finger.



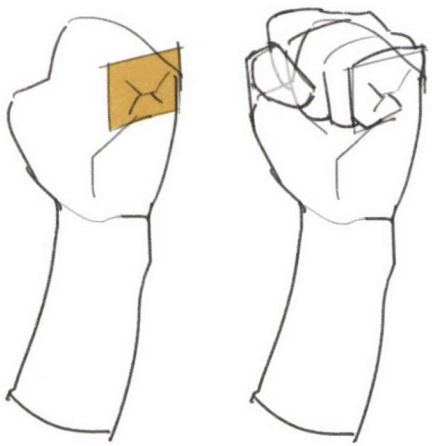
주먹 쥔 손은 옆에서 보면 새끼손가락과 검지의 각도에 차이가 생긴다.

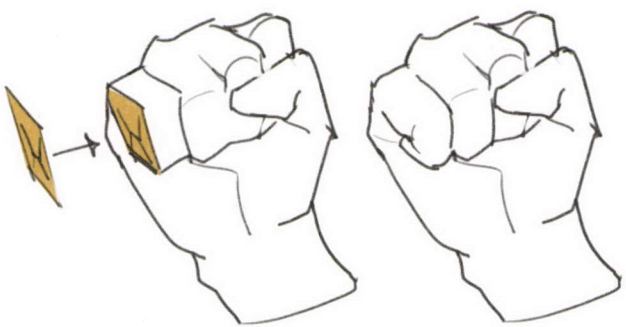
From the side, the fist-clasping hand differs in the angle of the little finger and the index finger.

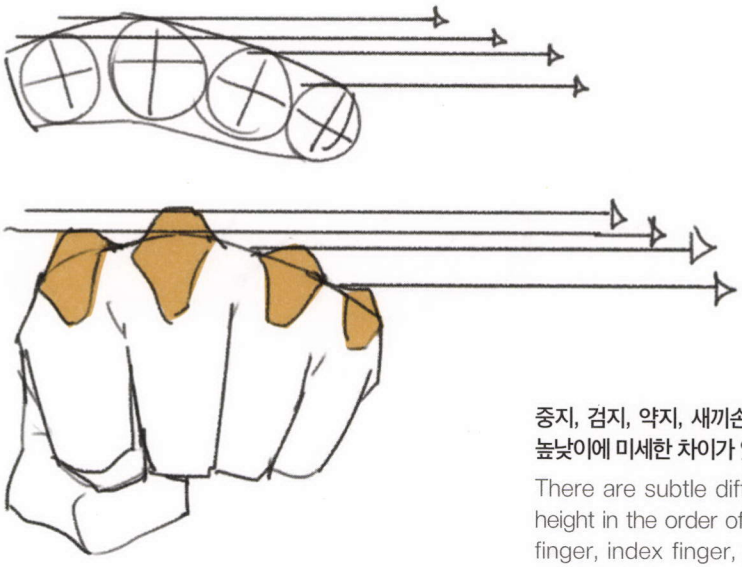


주먹을 쥐면 검지, 새끼손가락 옆면에 'X'와 유사한 손가락 접힘 마디가 생긴다.

When a fist is clenched, the sides of the index finger and the little finger form a fold similar to 'X'.

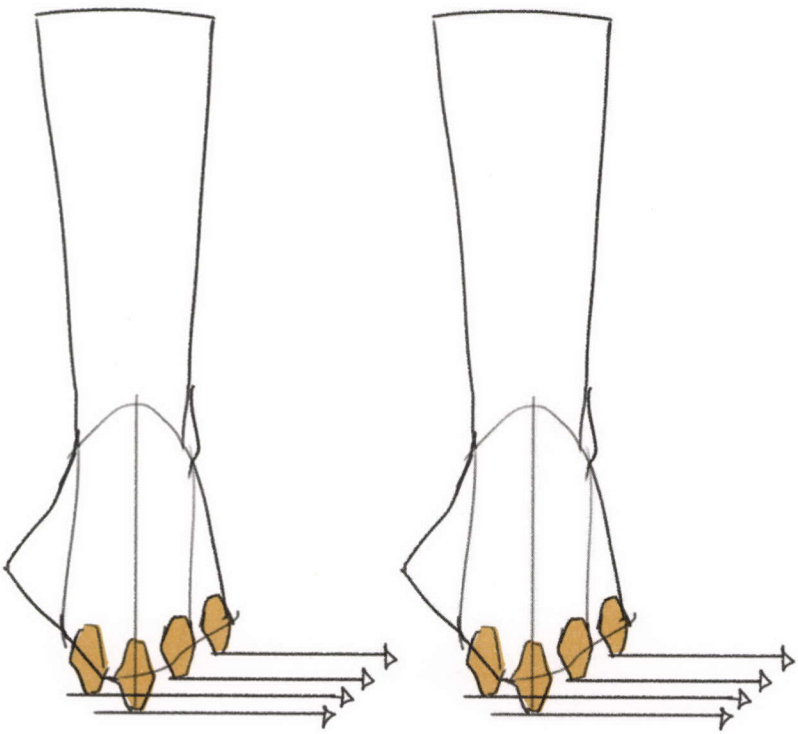


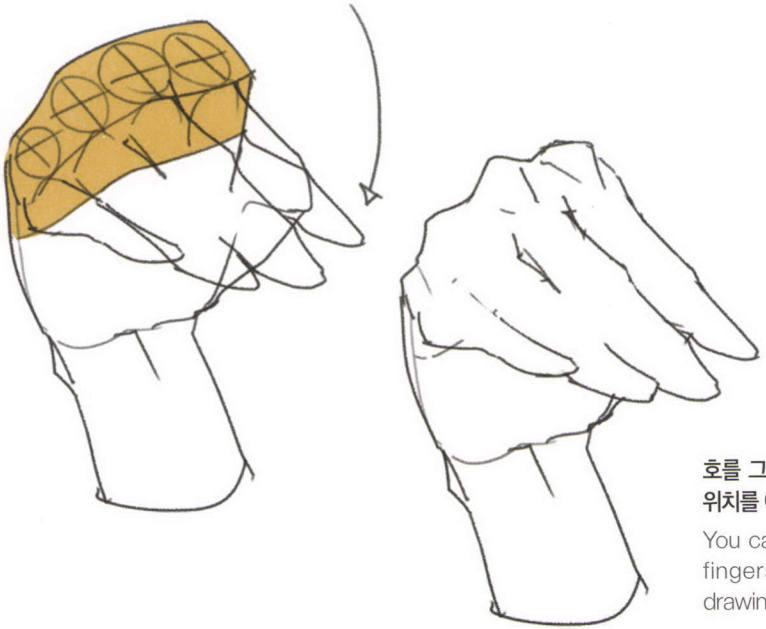




중지, 검지, 약지, 새끼손가락 순으로 높낮이에 미세한 차이가 있다.

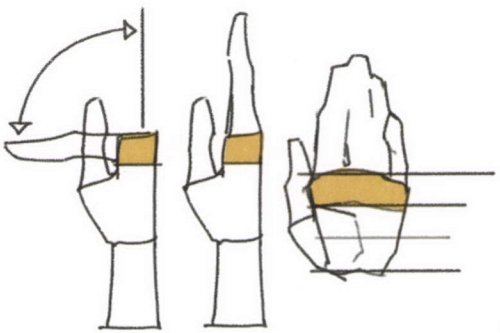
There are subtle differences in height in the order of the middle finger, index finger, ring finger, and little finger.

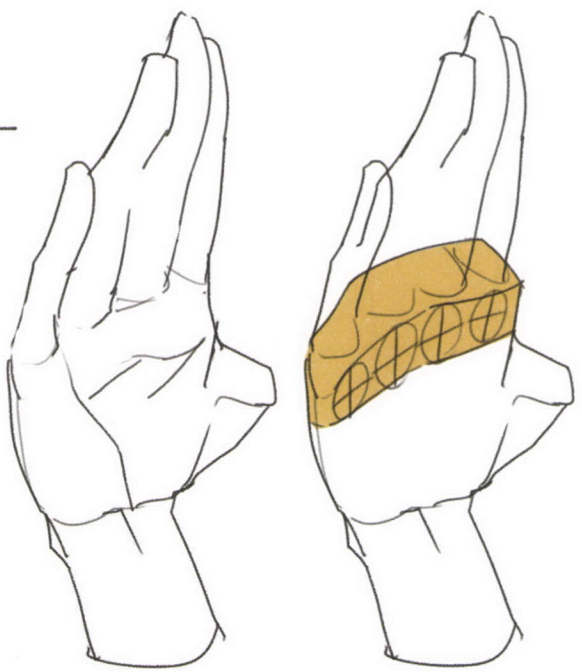




호를 그려서 위아래로 움직이는 손가락의 위치를 예측할 수 있다.

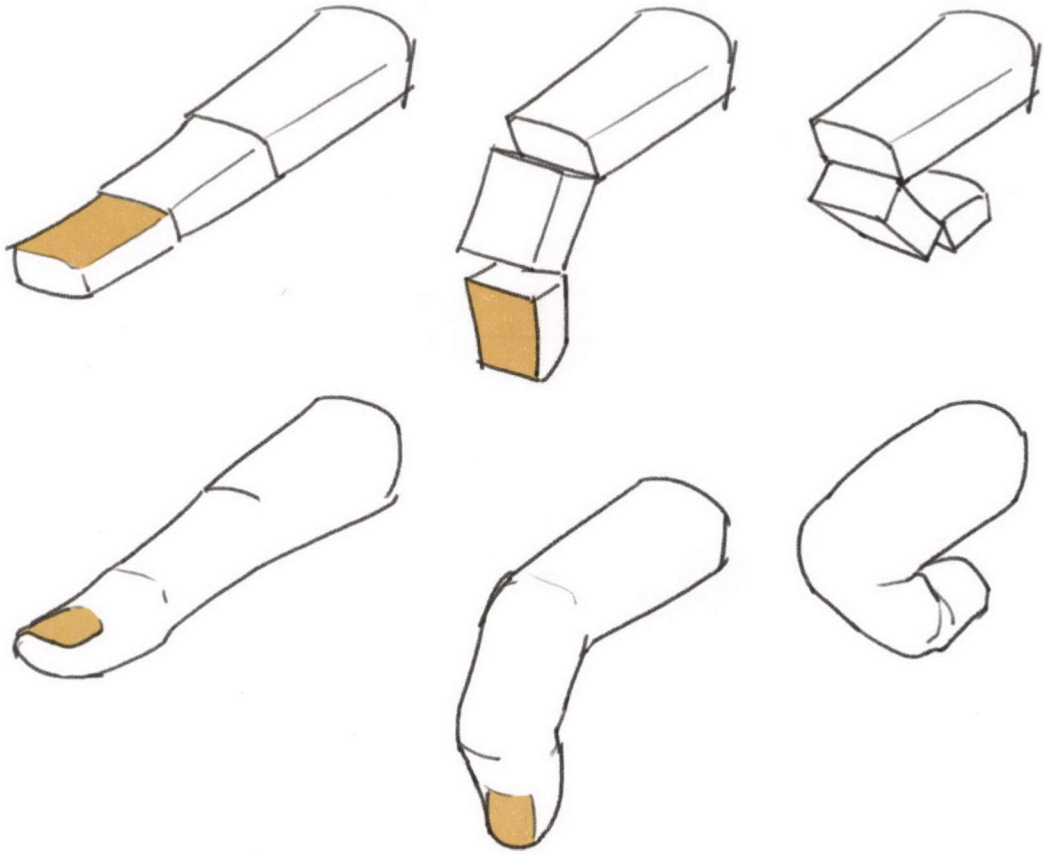
You can predict the position of the fingers moving up and down by drawing an arc.





손바닥을 3등분한 사각형의 위치는 변하지 않는다.

The position of the square in which the palm is divided into three parts does not change.

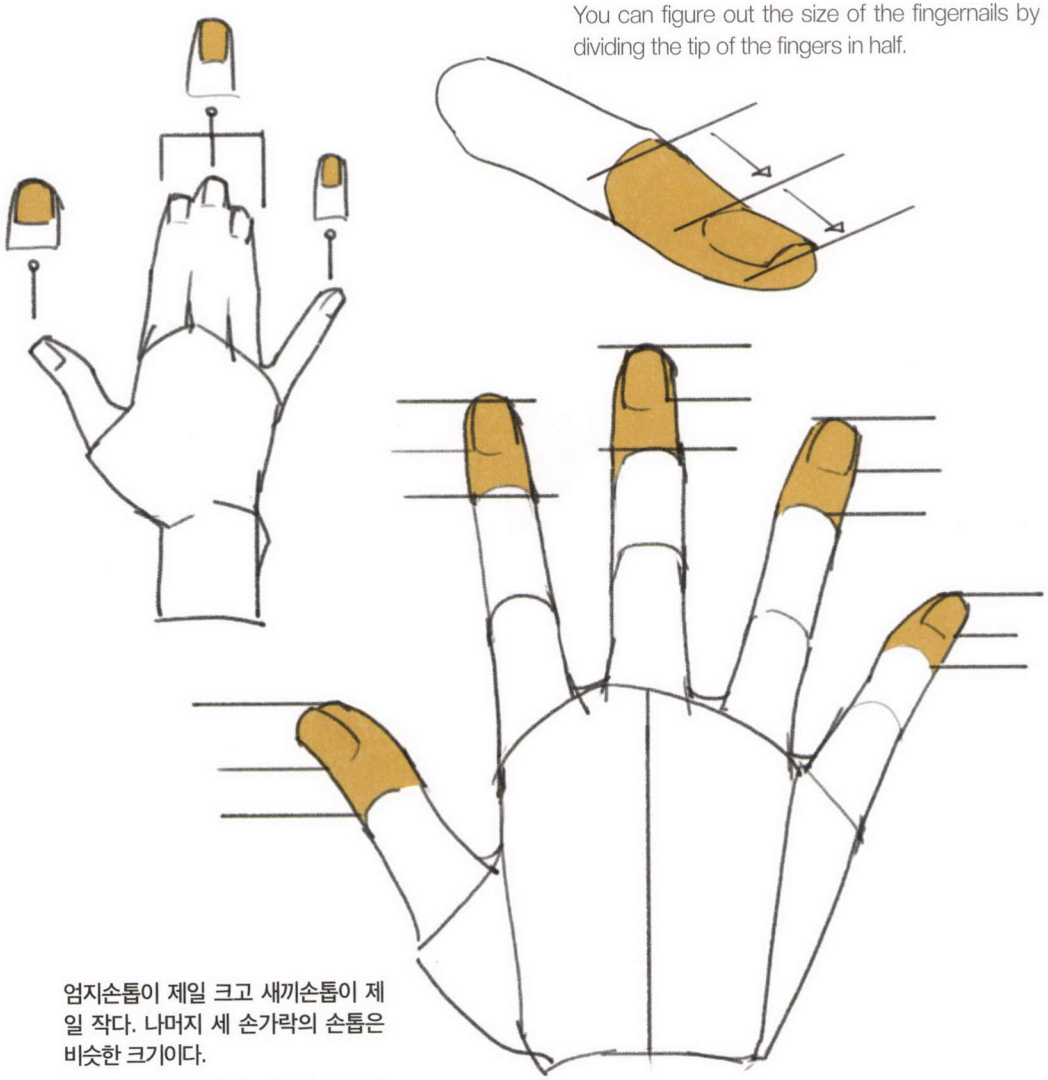


손톱은 손가락 윗면에 그려야 한다.

The fingernails should be drawn on the top of the finger.

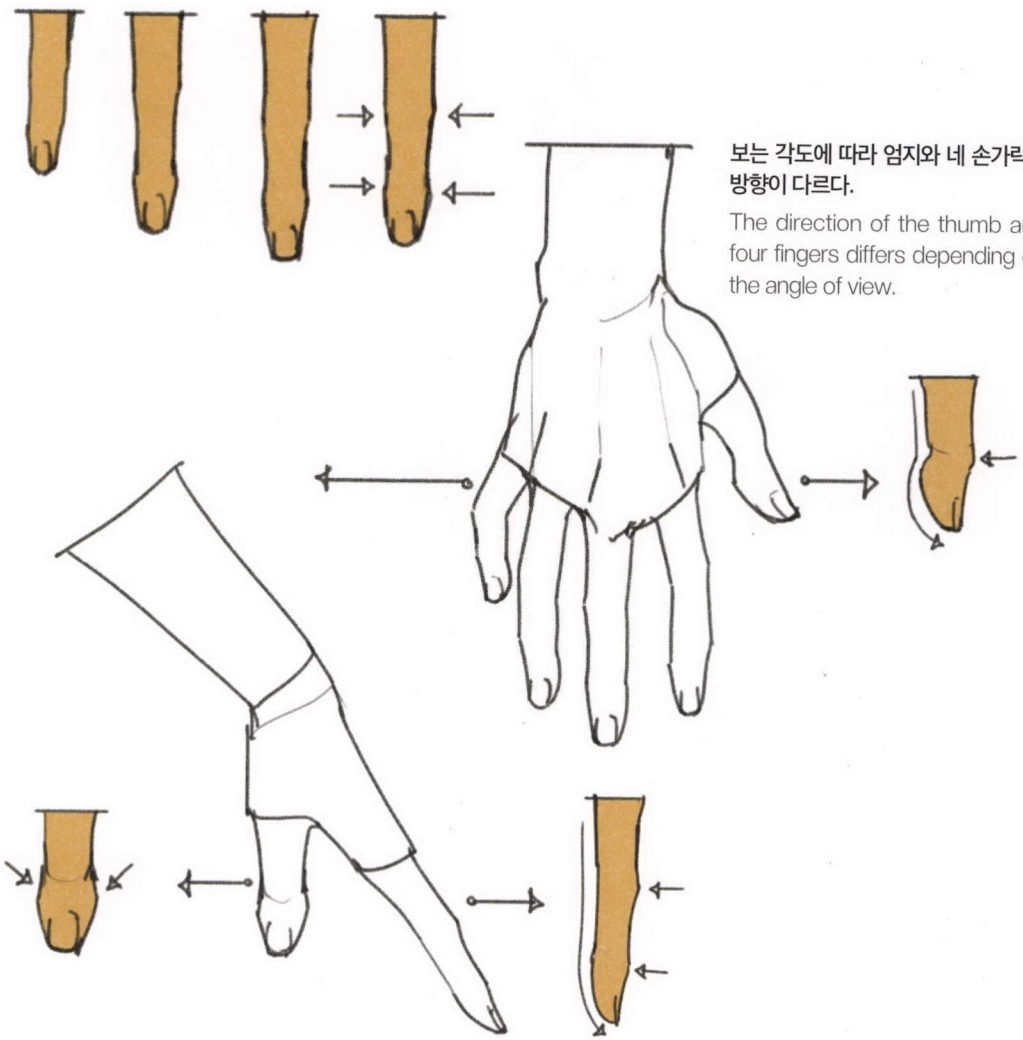
손가락 끝마디에서 반을 나누면 손톱 크기를 알 수 있다.

You can figure out the size of the fingernails by dividing the tip of the fingers in half.



엄지손톱이 제일 크고 새끼손톱이 제일 작다. 나머지 세 손가락의 손톱은 비슷한 크기이다.

The thumb nail is the largest and the pinky finger nail is the smallest. The fingernails of the other three fingers are about the same size.

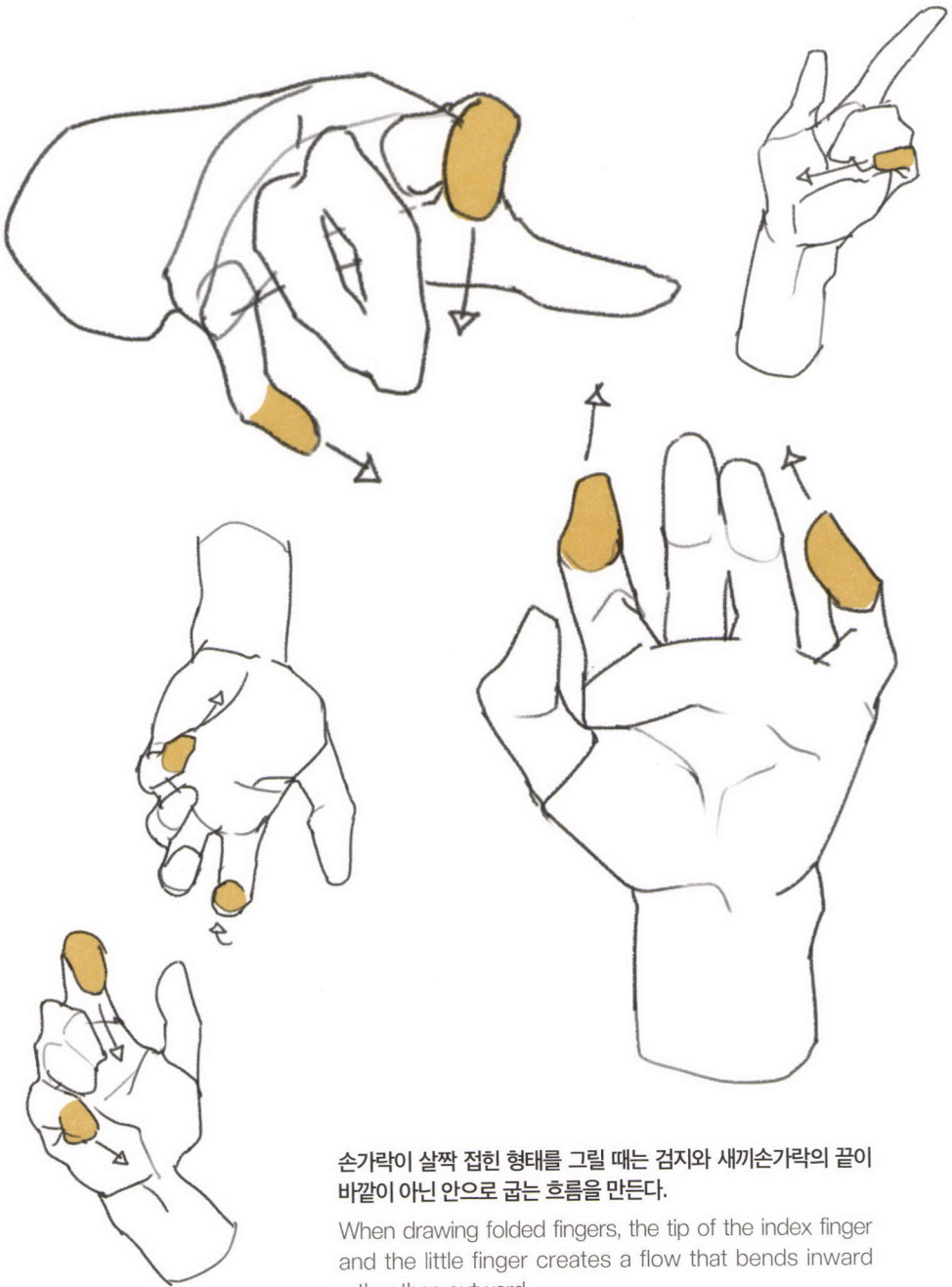


보는 각도에 따라 엄지와 네 손가락의 방향이 다르다.

The direction of the thumb and four fingers differs depending on the angle of view.

손가락은 접히는 관절 부분과 조금씩 얇아지는 손 끝부분의 실루엣을 잘 살려 줘야 한다.

In the case of fingers, the silhouette of the folding joints and the tip of the hand, which gradually becomes thinner, should be made clear.



손가락이 살짝 접힌 형태를 그릴 때는 검지와 새끼손가락의 끝이 바깥이 아닌 안으로 굽는 흐름을 만든다.

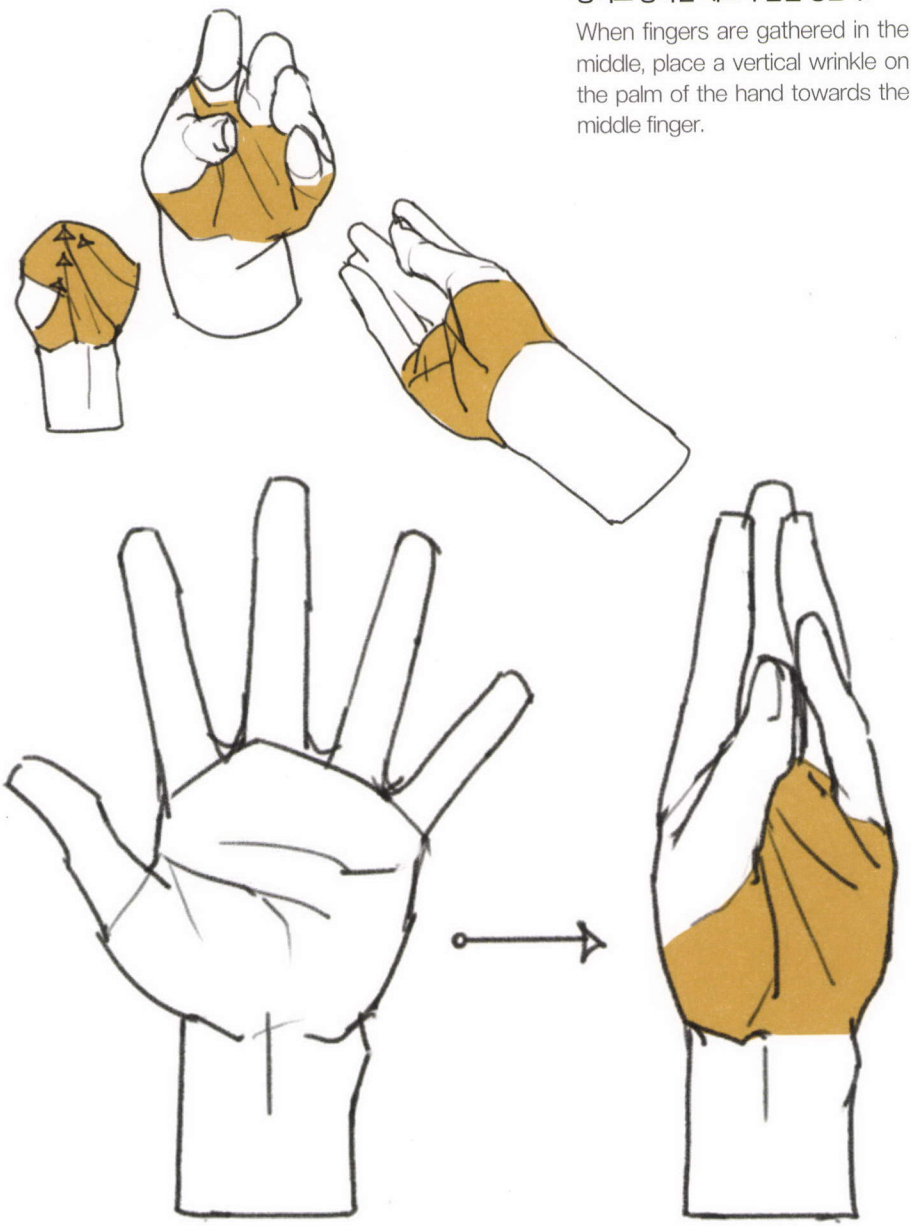
When drawing folded fingers, the tip of the index finger and the little finger creates a flow that bends inward rather than outward.

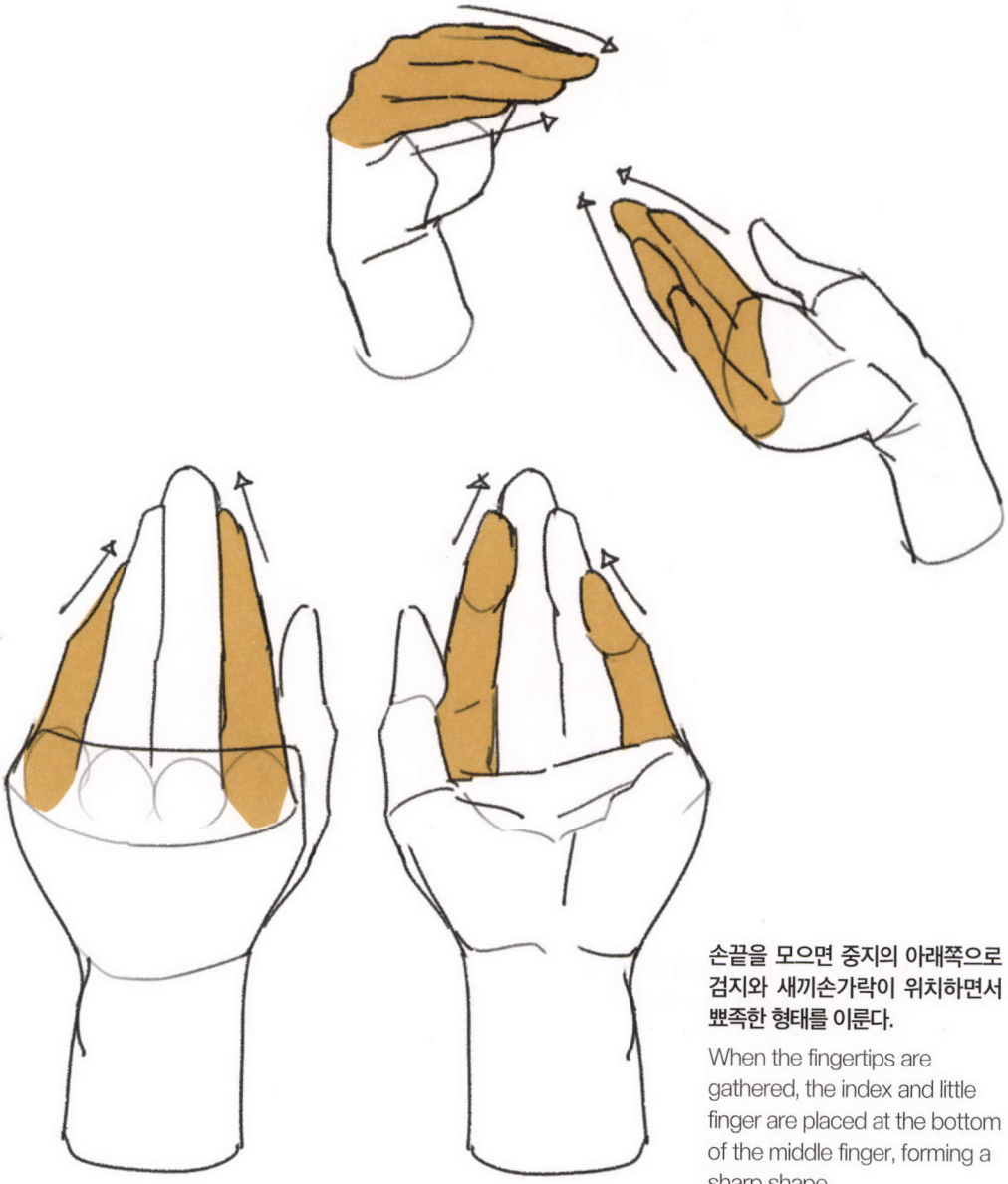
엄지, 검지, 새끼손가락은 개별로 움직여도 어색하지 않고 자연스럽게 보일 수 있다. 중지와 약지는 개별로 움직이면 어색한 동작이 될 수 있다.

The thumb, index finger, and little finger can look natural without being awkward even if they move individually. The middle finger and ring finger can be awkward when moved individually.

손가락을 가운데로 모으면 손바닥에는 중지로 향하는 세로 주름을 넣는다.

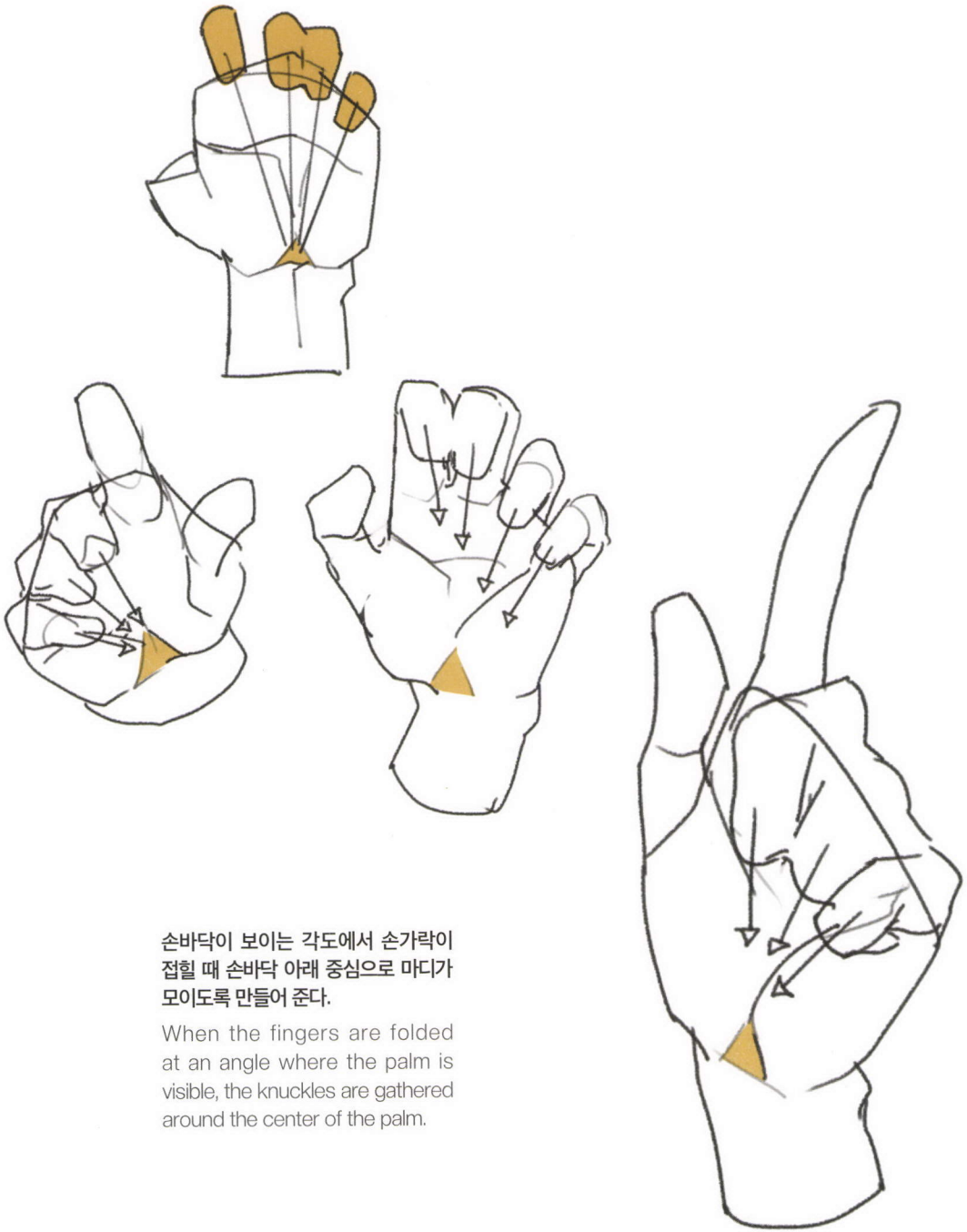
When fingers are gathered in the middle, place a vertical wrinkle on the palm of the hand towards the middle finger.





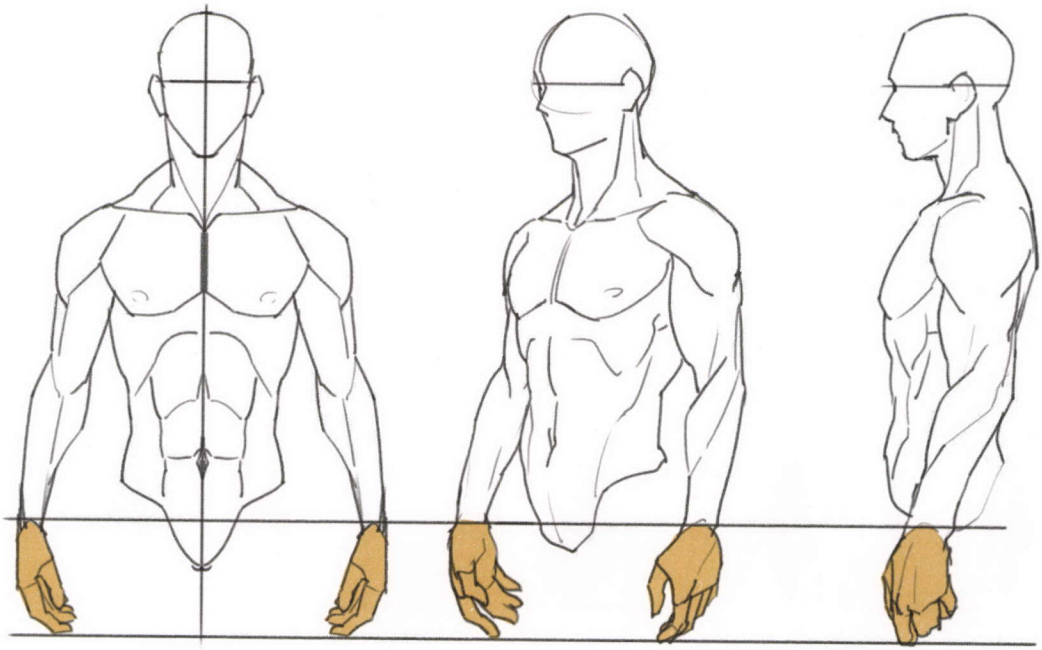
손끝을 모으면 중지의 아래쪽으로 검지와 새끼손가락이 위치하면서 뾰족한 형태를 이룬다.

When the fingertips are gathered, the index and little finger are placed at the bottom of the middle finger, forming a sharp shape.



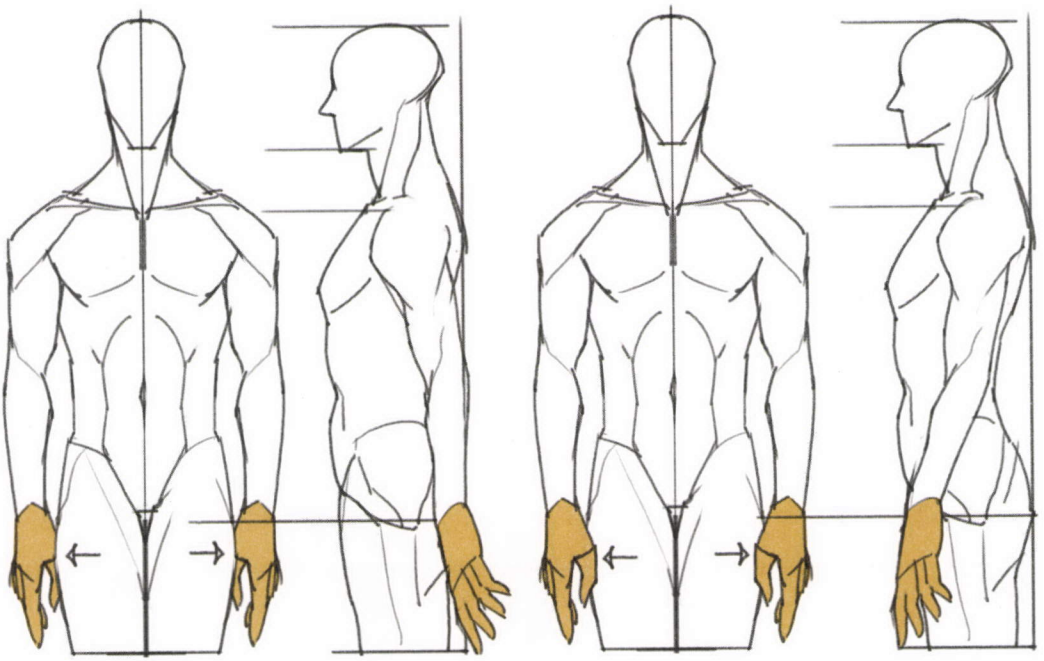
손바닥이 보이는 각도에서 손가락이 접힐 때 손바닥 아래 중심으로 마디가 모이도록 만들어 준다.

When the fingers are folded at an angle where the palm is visible, the knuckles are gathered around the center of the palm.



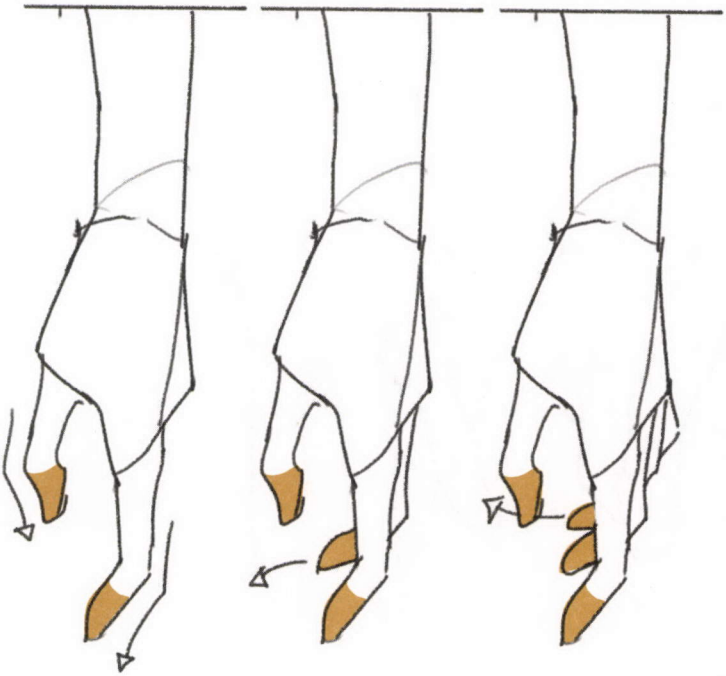
몸이 정면일 때는 손 옆면, 몸이 반측면일 때는 손 반측면(뒤쪽 손은 손바닥이 보이는 반측면), 몸이 옆면일 때는 손 윗면을 그리는 게 자연스럽다.

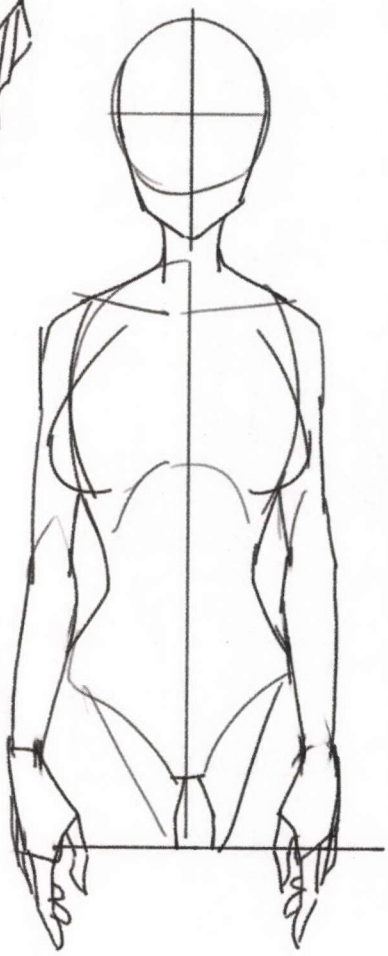
It is natural to draw the side of the hand when the body is in the front view, the hand at a three quarter angle (for the back hand, at a three quarter angle where the palm is visible) when the body is in the three quarter view, and the top of the hand when the body is in the side view.



정면으로 선 자세에서 손이 허벅지에 조금이라도 가려질 경우 팔이 뒤로 가 있는 자세가 되기 때문에 의도한 상황이 아니라면 손은 허벅지보다 앞으로 나오는 게 자연스럽다.

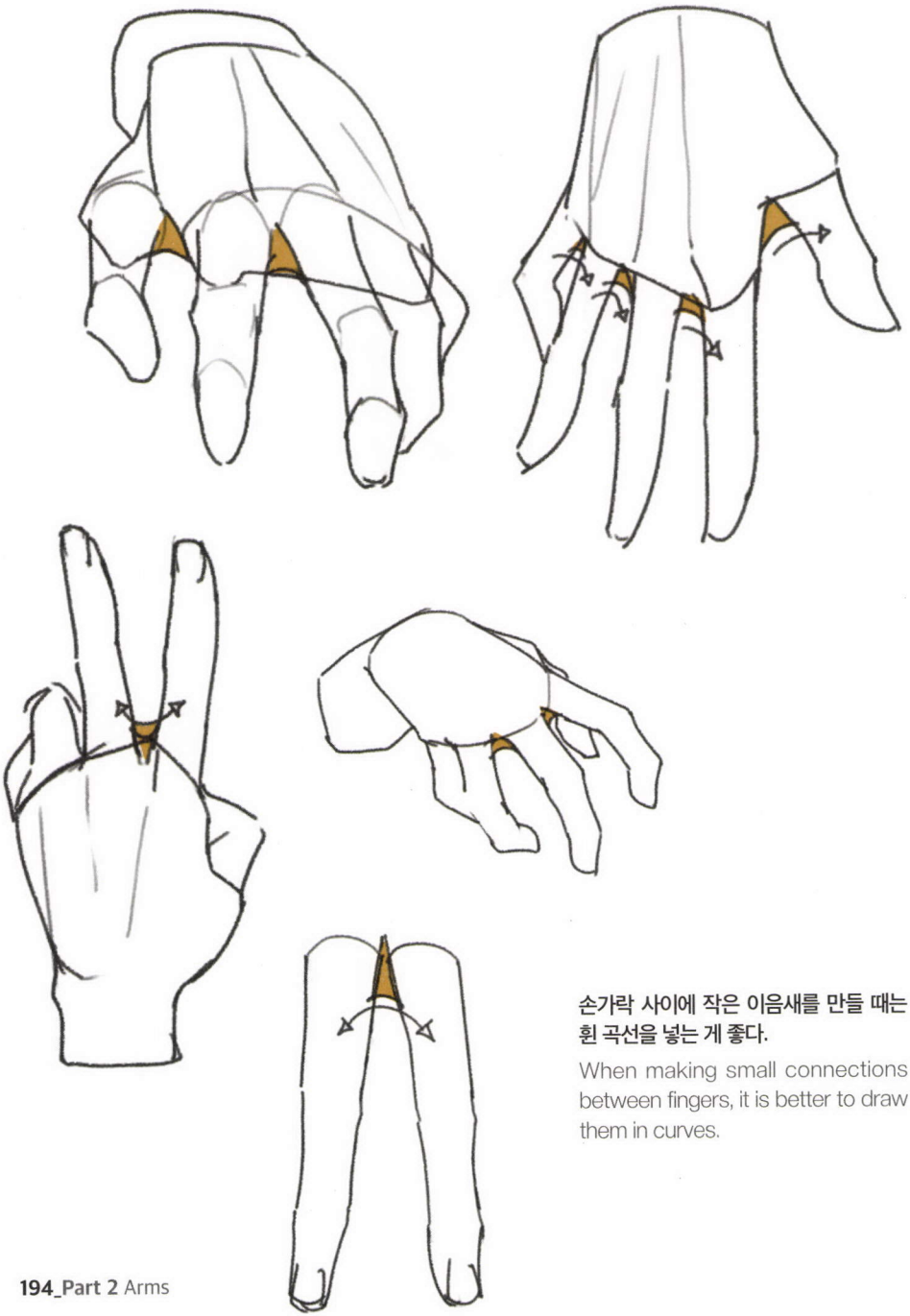
In the front view of a standing position, if the hand is even slightly covered by the thigh, the arm is in the back position. Therefore, it is natural for the hand to come forward rather than the thigh unless that is the intended situation.





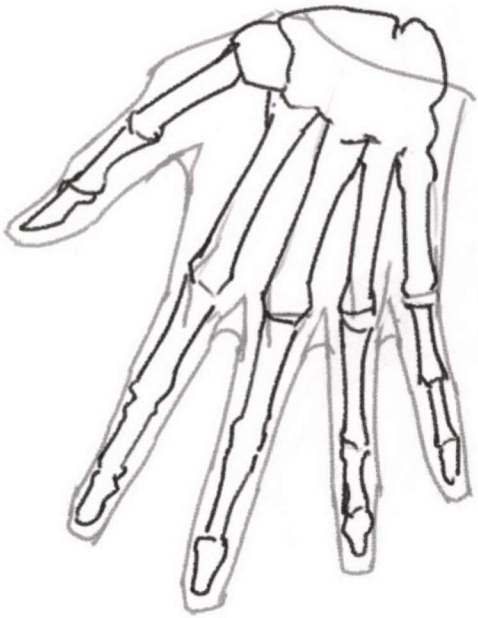
자연스럽게 힘을 뺀 상태의 손은 검지, 중지, 약지의 꺾인 각도에 차이를 준다.

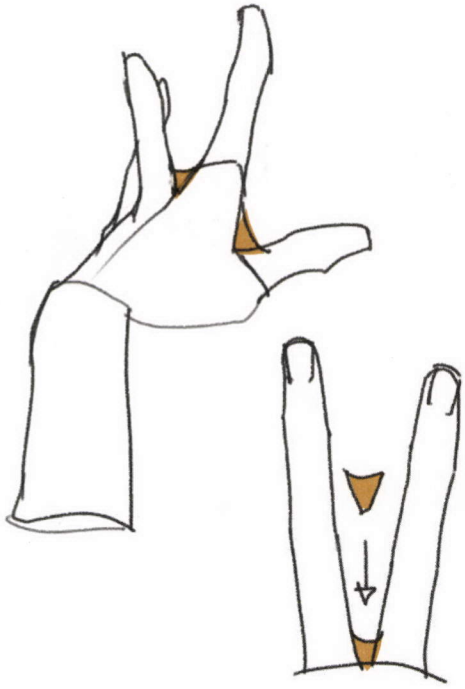
The curved angle of the index finger, middle finger, and ring finger are all different when a hand is in a relaxed position.



손가락 사이에 작은 이음새를 만들 때는 흰 곡선을 넣는 게 좋다.

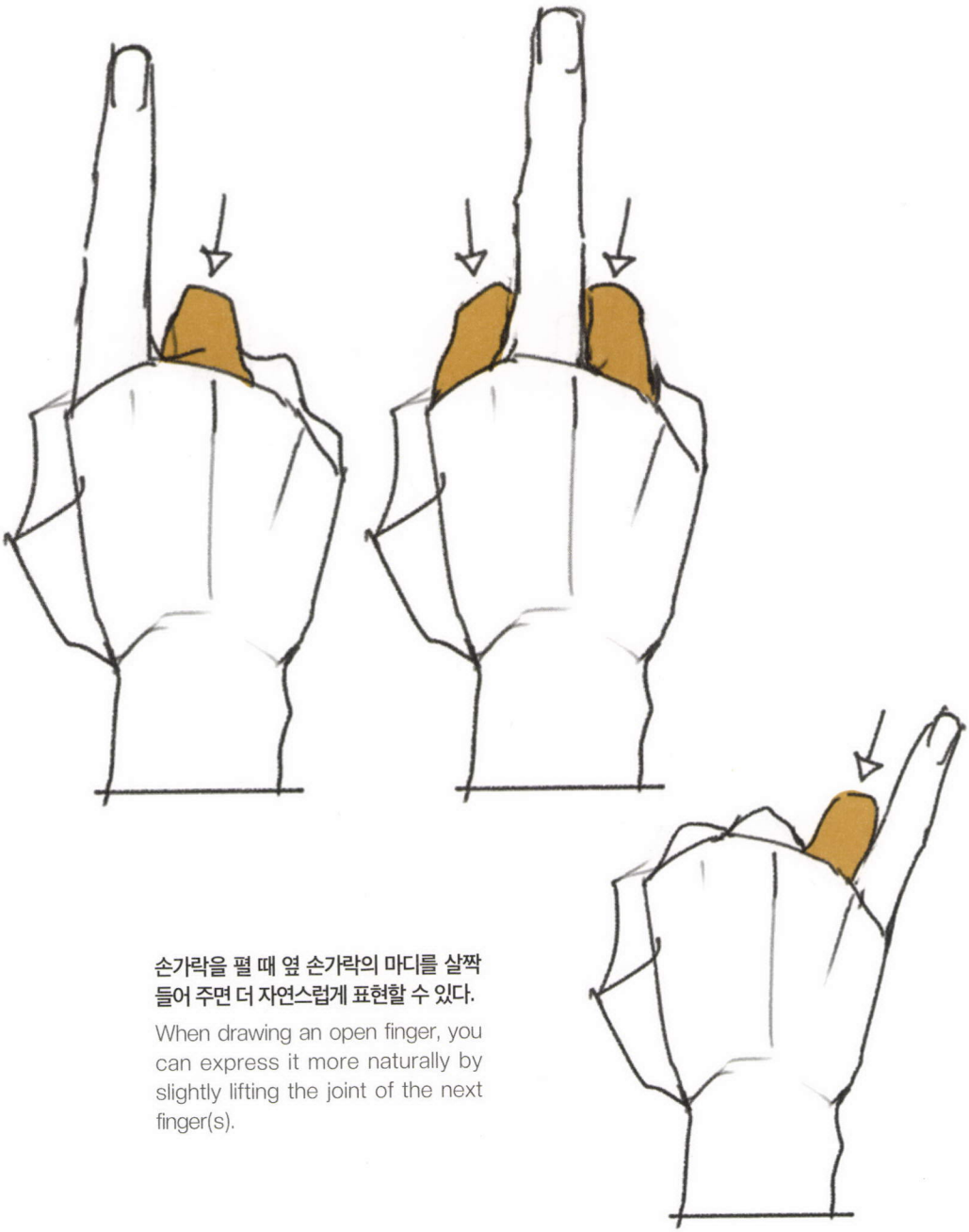
When making small connections between fingers, it is better to draw them in curves.





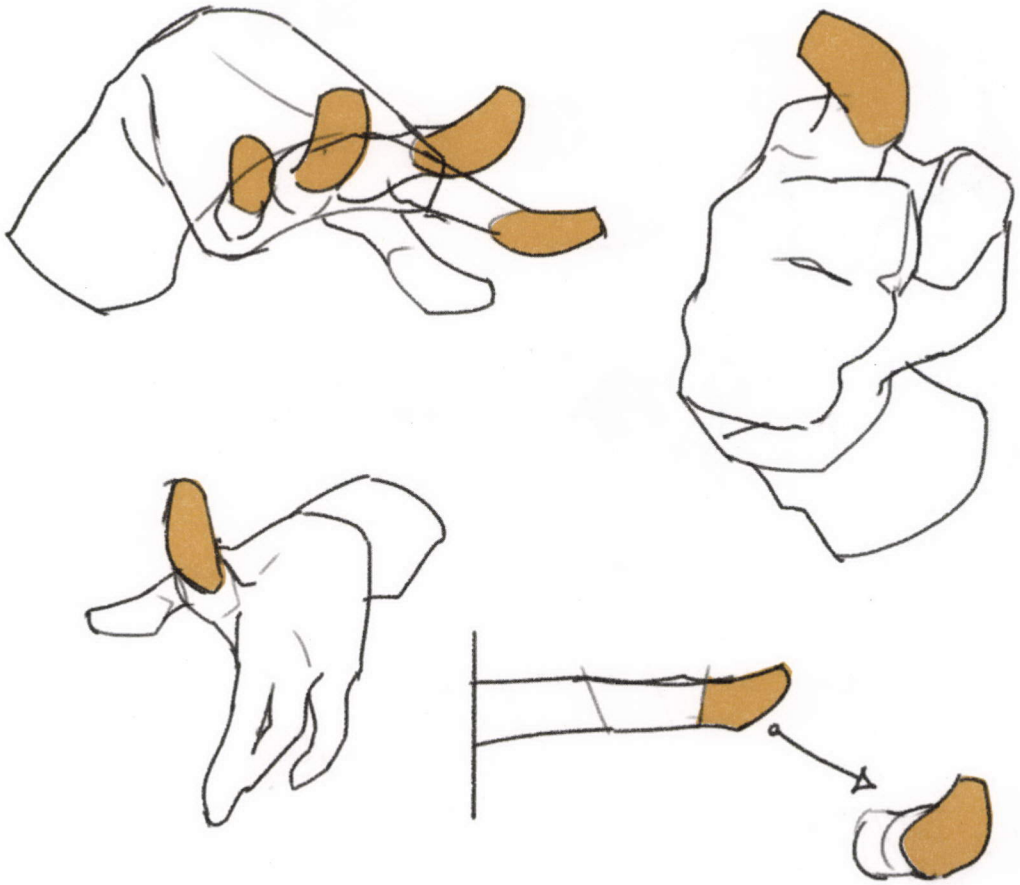
손가락을 벌릴 때 작은 삼각형 모양 이음새를 만들면 더 자연스럽다.

When the fingers are spread apart, it is more natural to make the connections between them in the form of a small triangle.



손가락을 펼 때 옆 손가락의 마디를 살짝 들어 주면 더 자연스럽게 표현할 수 있다.

When drawing an open finger, you can express it more naturally by slightly lifting the joint of the next finger(s).



화면 가까이 뻗은 손가락 끝 마디는 바나나 형태로 휘게 그린다.

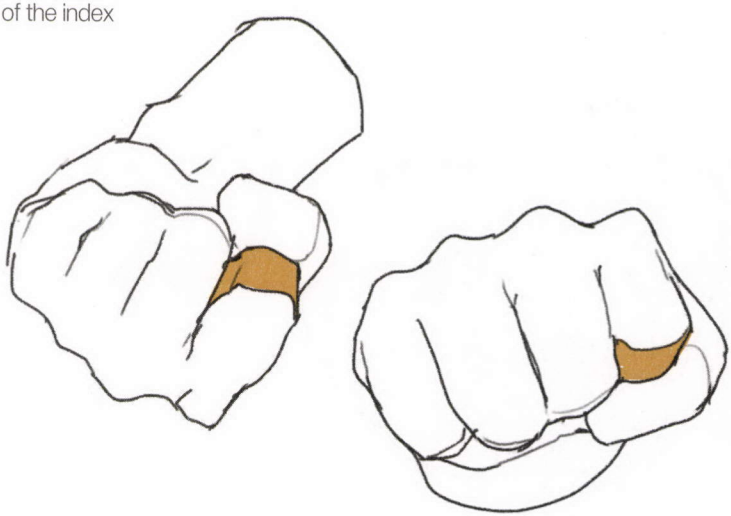
The tip of the finger that extends close to the screen is drawn curved like a banana.

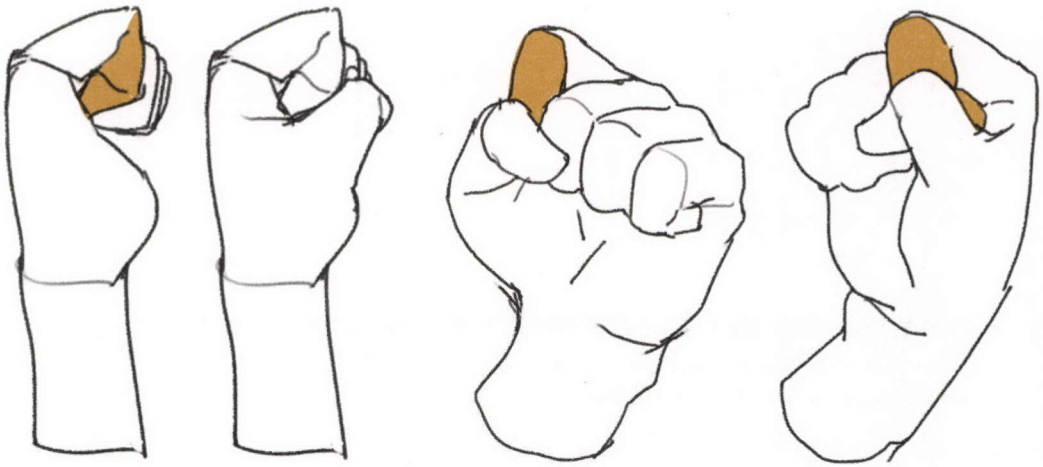
새끼손가락을 약지보다 조금 더 올려주면
섬세한 느낌이 살아난다.

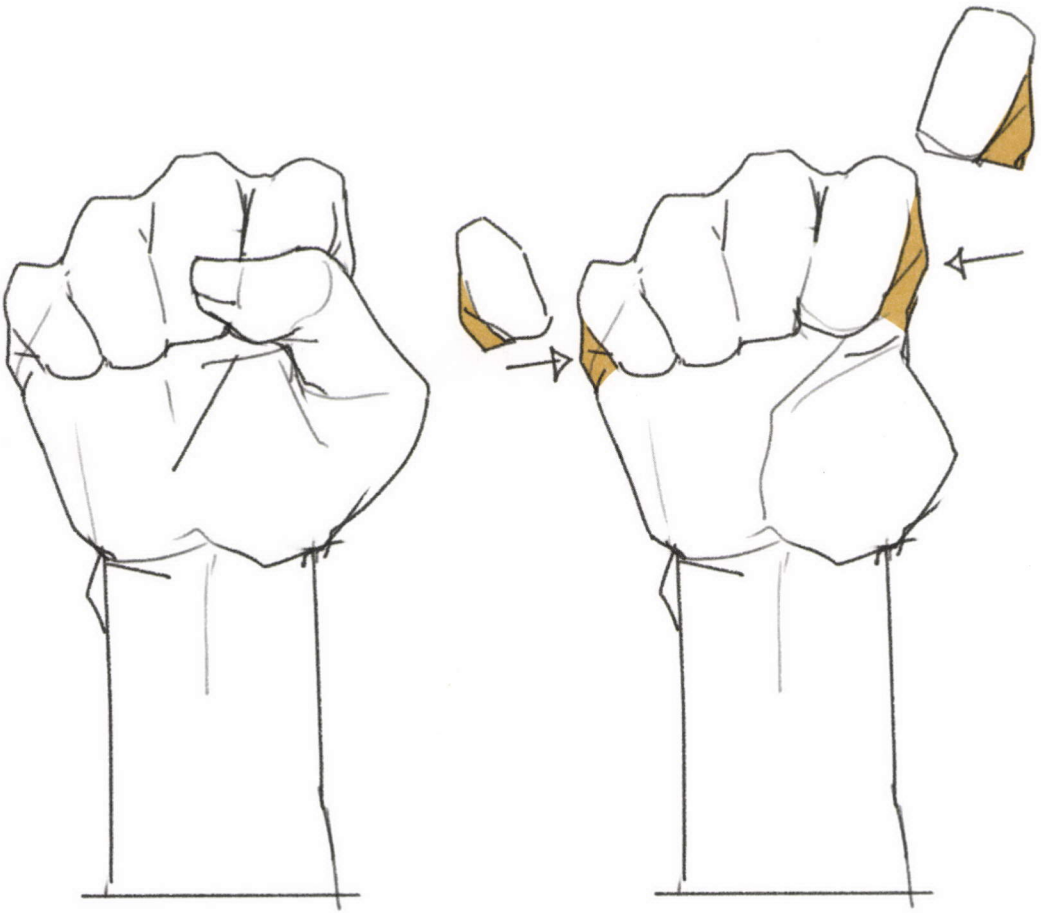
Raising the little finger above the ring finger creates a delicate impression.

주먹을 쥔 손은 검지의 마디 부분을 살짝 들어 주면 밋밋함 없이 풍부해 보인다.

A hand balled into a fist can be given volume by lifting the joint of the index finger slightly.

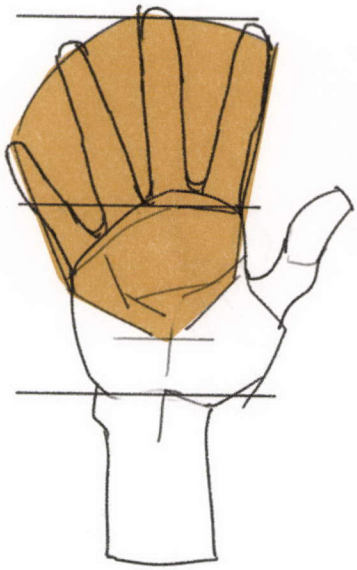


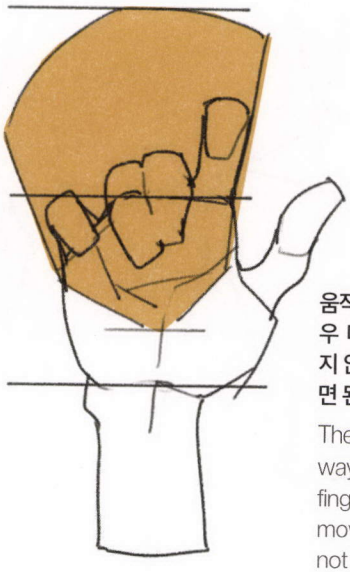




주먹 쥔 손의 정면부를 그릴 때 검지와 새끼손가락 가장자리에 공간을 만들어주면 입체적으로 표현된다.

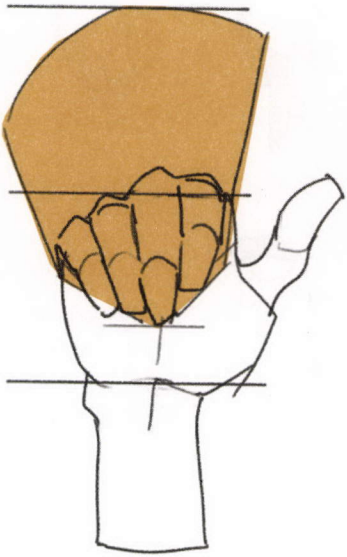
To create a three-dimensional effect when drawing the front part of the fist, include spaces on the edges of the index and little fingers.

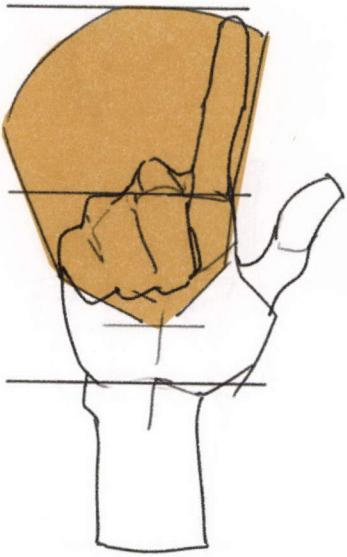


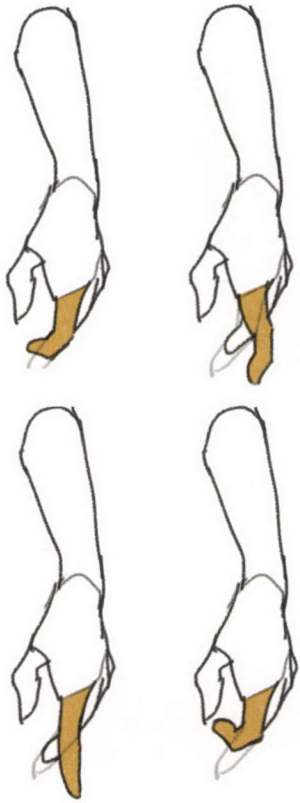


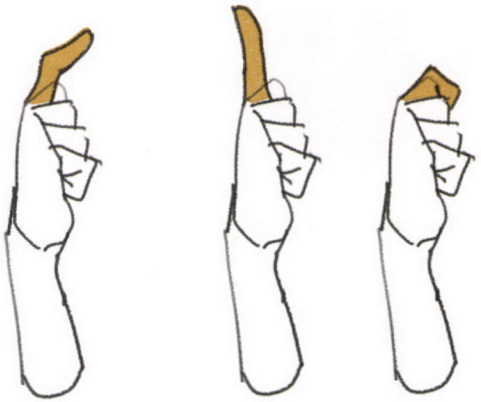
움직이는 손가락의 표현 방법은 매우 다양하다. 범위 밖으로 벗어나지 않도록 주의하며 움직임을 만들면 된다.

There are many different ways of expressing moving fingers. You can create finger movements while taking care not to deviate from the range.



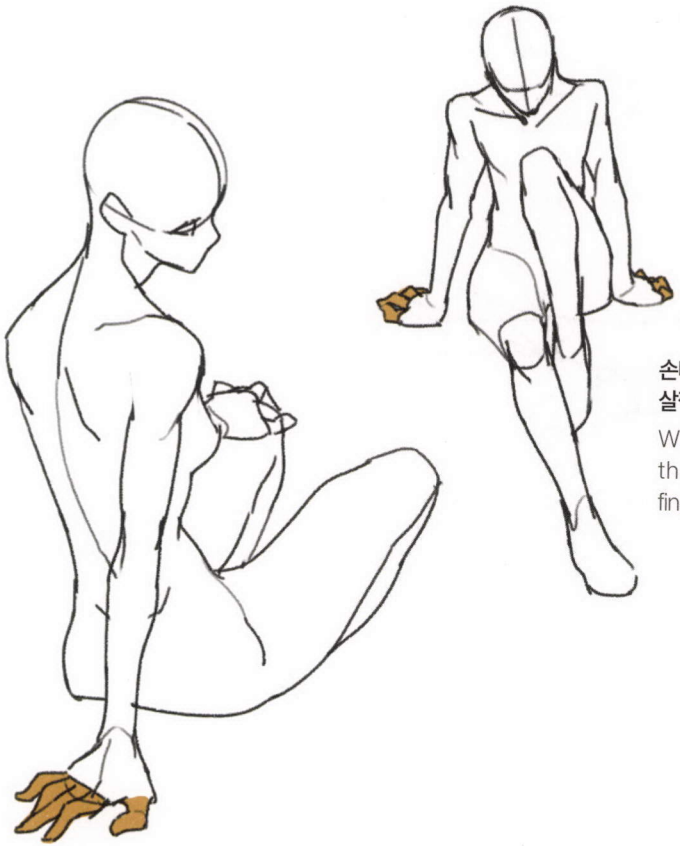






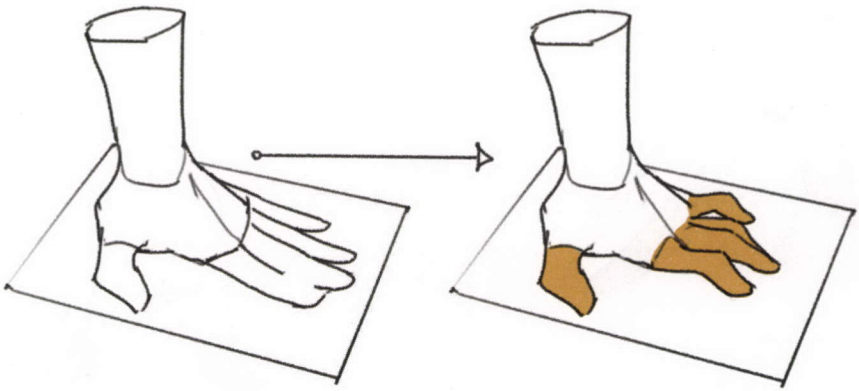
손이 경직되어 보이거나 손가락을 표현하기 어려울 때는 검지의 흐름을 조금만 바꿔도 풍부한 표현을 할 수 있다.

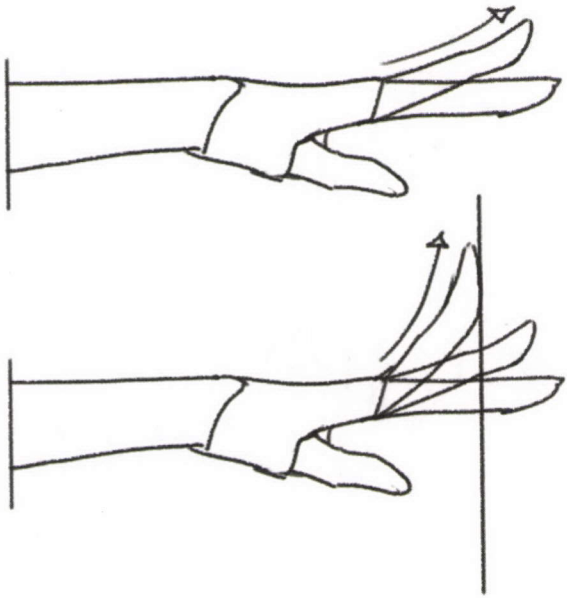
By changing the flow of the index finger a little, you can prevent the hand from looking stiff and more easily draw the other fingers.



손바닥으로 땅을 짚을 때는 손가락이 살짝 구부려지는 게 자연스럽다.

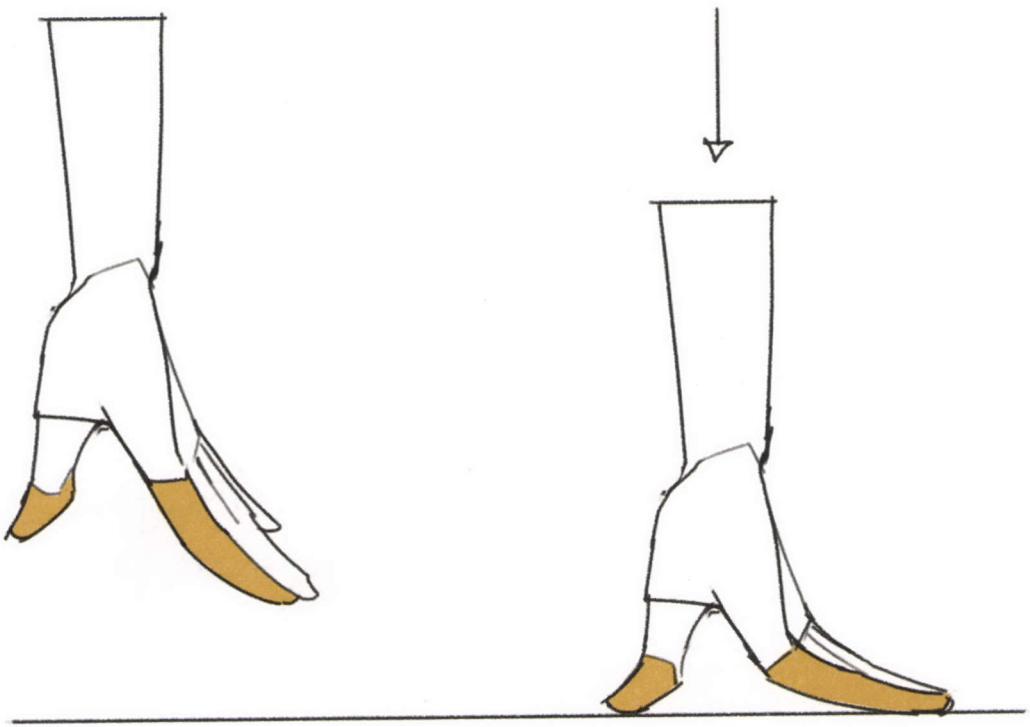
When touching the ground with the palm, it is natural for the fingers to bend slightly.





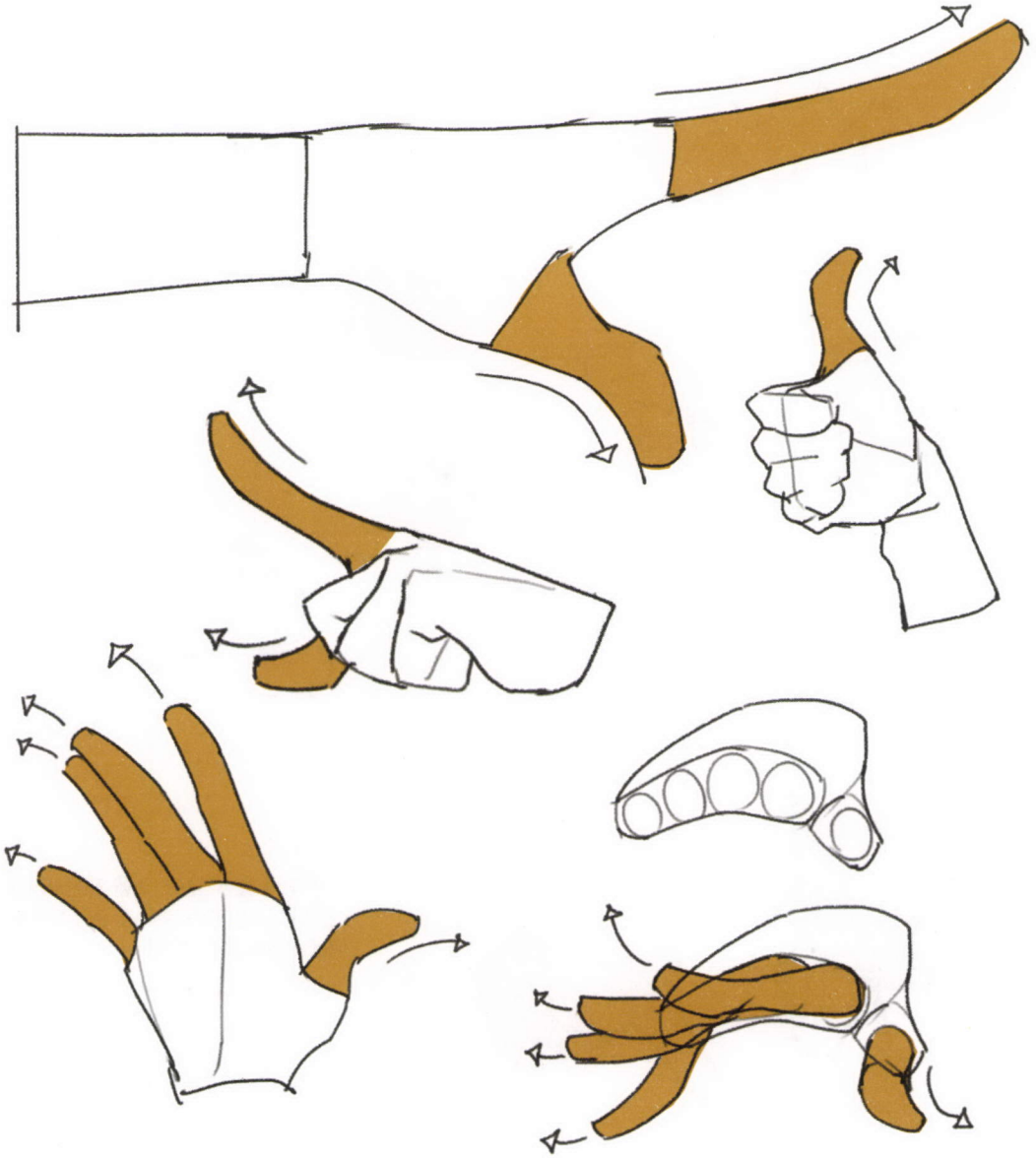
물체에 손이 닿으면 손가락이 기본적으로 휘는 범위보다 더 꺾일 수 있다.

When a finger touches an object, it bends more than it would otherwise bend.



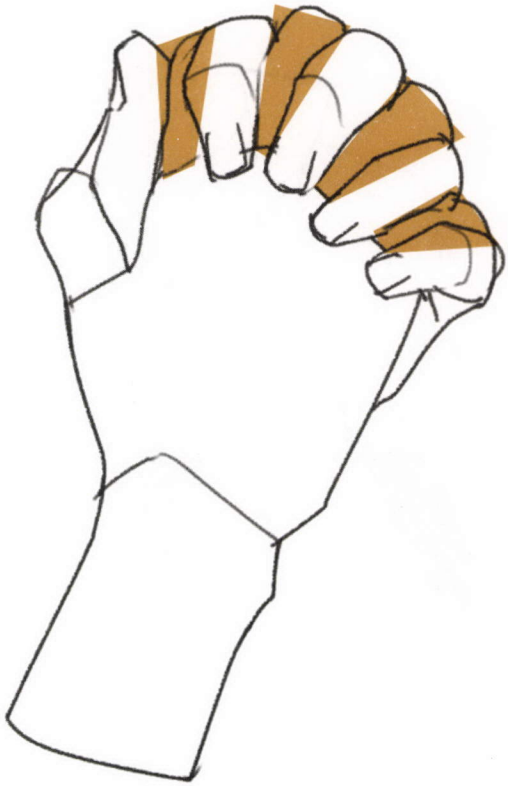
손에 힘이 들어가는 느낌을 표현하려면 손바닥이 보일 때는 손목에, 손등이 보일 때는 손등에 골격 라인을 살리면 된다.

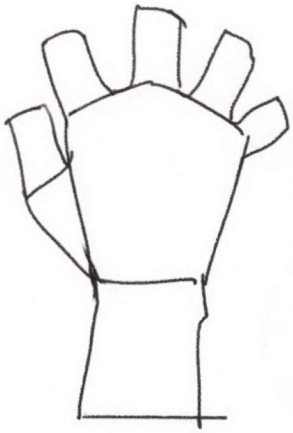
To express a hand with force, you can draw a skeleton line on the wrist when the palm is visible and on the back of the hand when the back of the hand is visible.

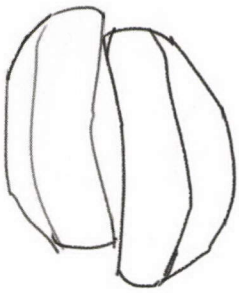


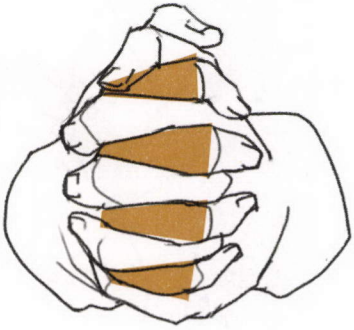
손을 펼 때 손가락 끝을 휘도록 올리면 힘이 느껴진다.

When drawing an open hand, you can feel the force by bending the tip of the fingers slightly upwards.







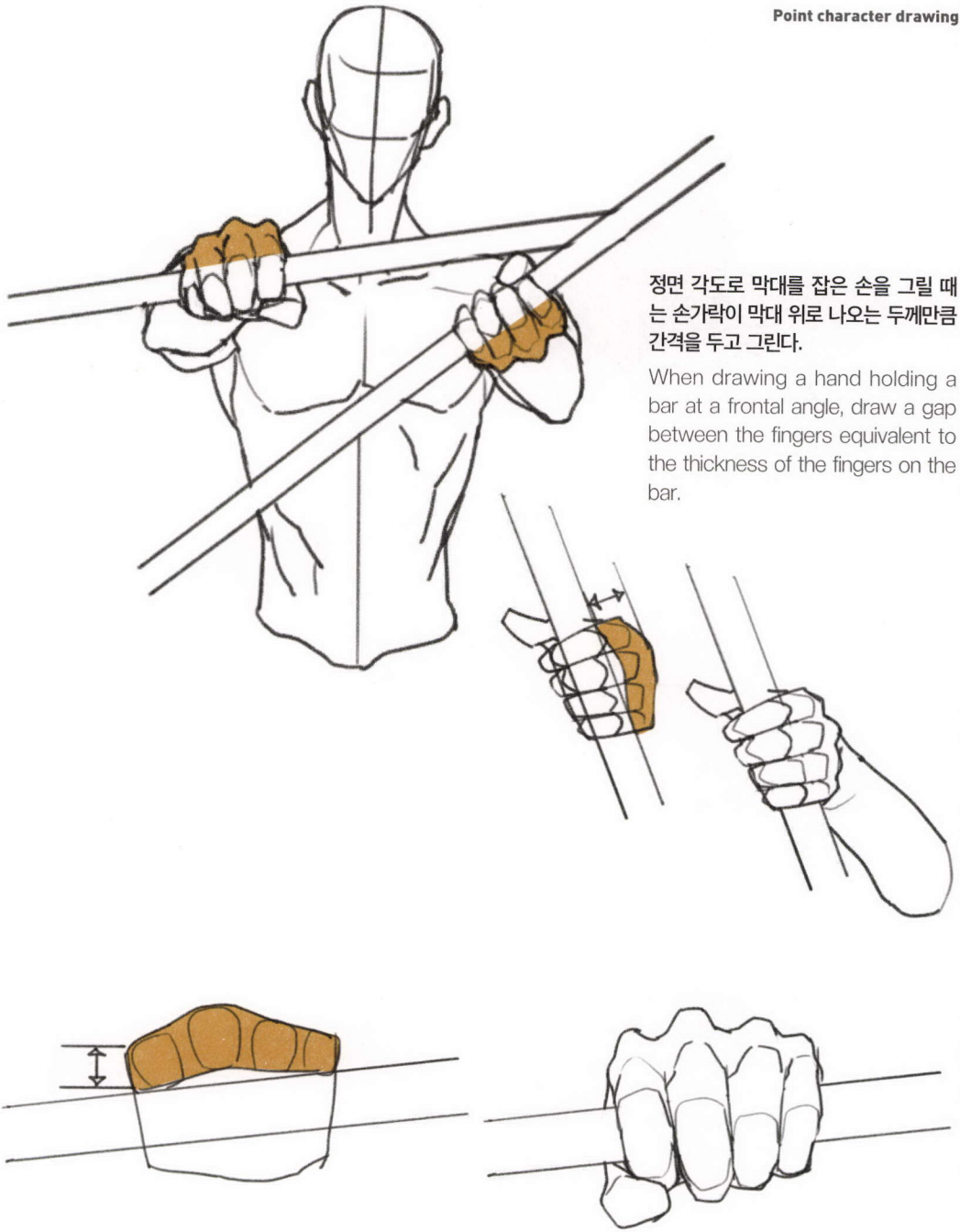


깍지를 끼면 손가락 첫마디의 관절 모양이 달라진다.

The shape of the first joint of the fingers changes when interlacing the fingers.

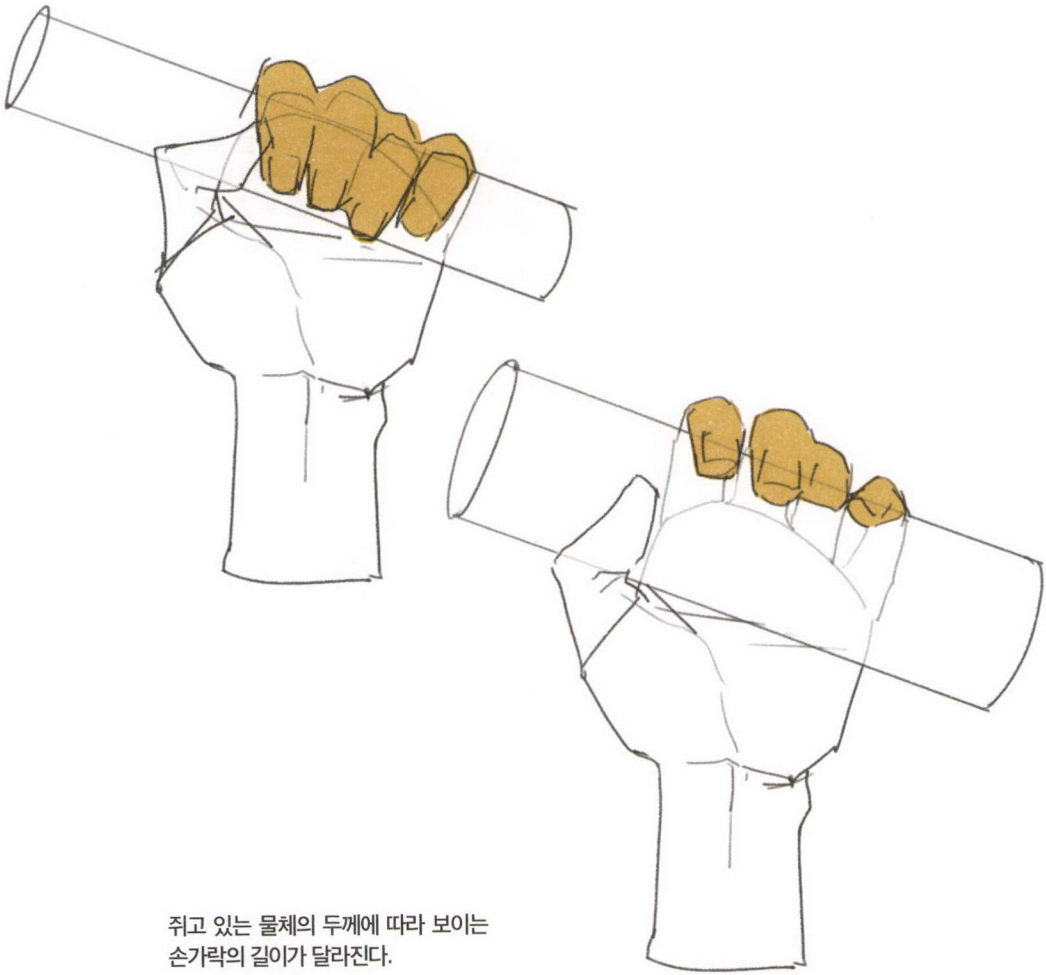
손을 허리 부근에 대는 자세는 손목을 꺾어 손등 전체가 닿게 하거나 손바닥 전체를 허리 실루엣을 따라 닿게 그린다.

For the posture of placing the hand near the waist, bend the wrist so that the entire back of the hand touches the waist or the entire palm is drawn along the waist silhouette.



정면 각도로 막대를 잡은 손을 그릴 때는 손가락이 막대 위로 나오는 두께만큼 간격을 두고 그린다.

When drawing a hand holding a bar at a frontal angle, draw a gap between the fingers equivalent to the thickness of the fingers on the bar.

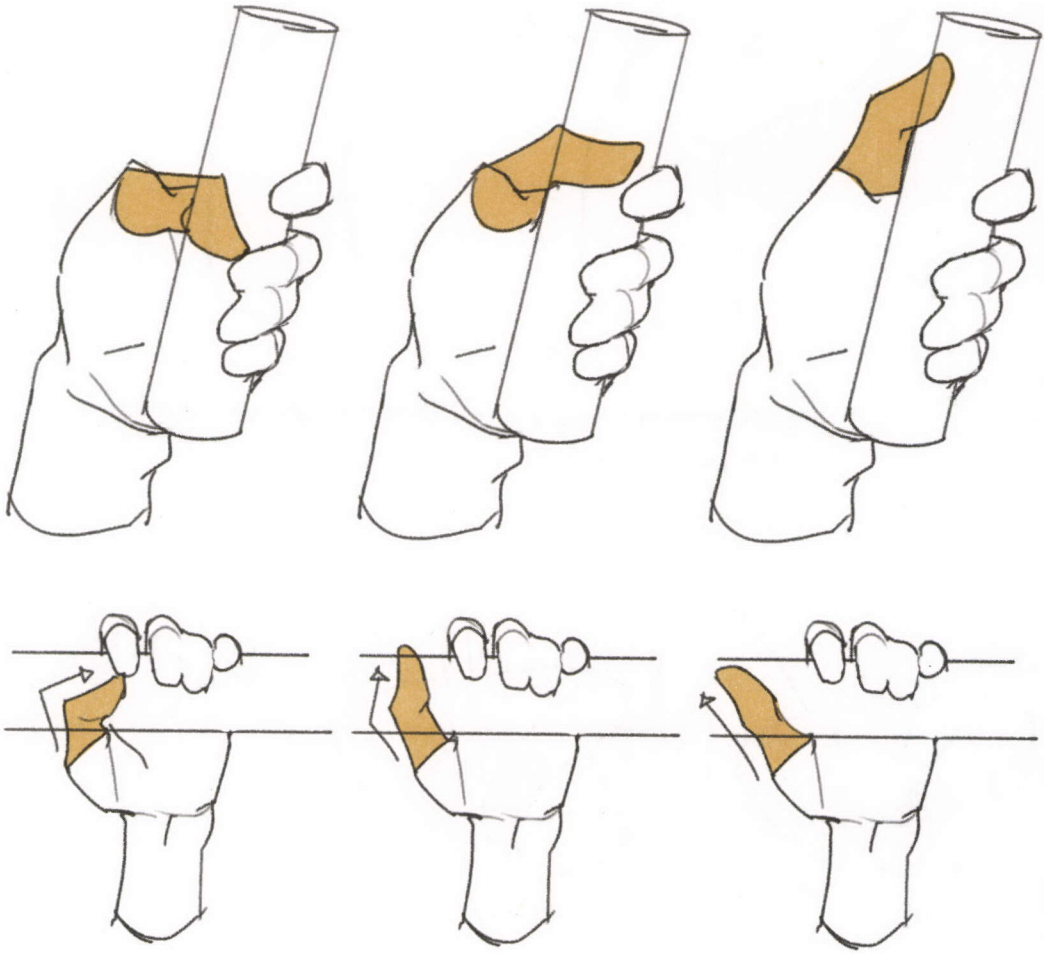


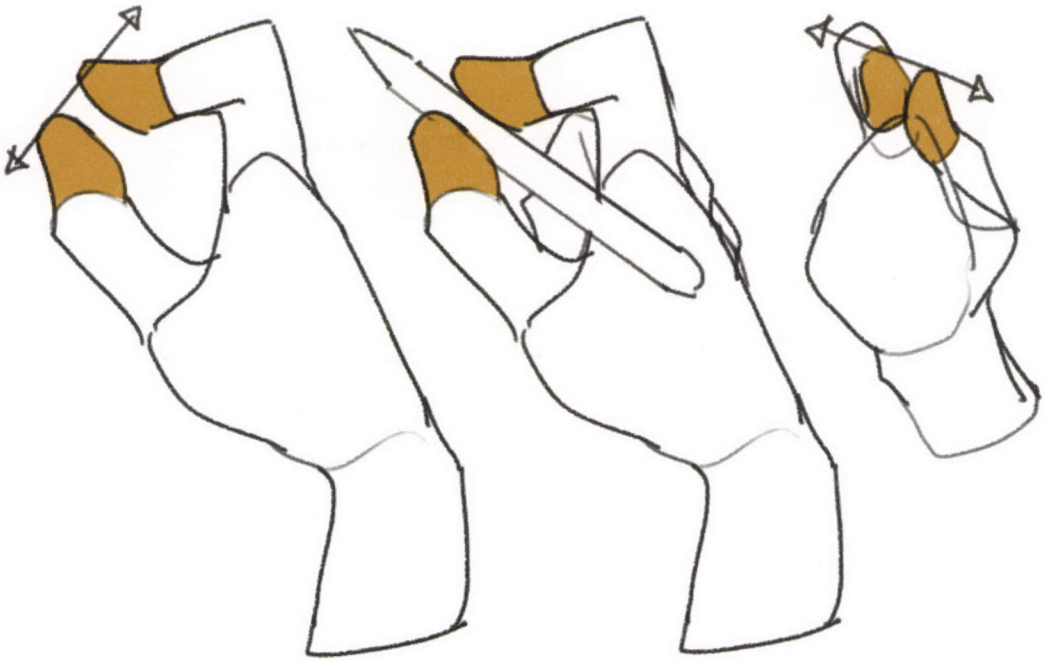
쥐고 있는 물체의 두께에 따라 보이는 손가락의 길이가 달라진다.

The length of the fingers seen from the front varies depending on the thickness of the object held in the hand.

엄지가 꺾인 각도로 물건을 잡을 때의 강도 차이를 표현할 수 있다.

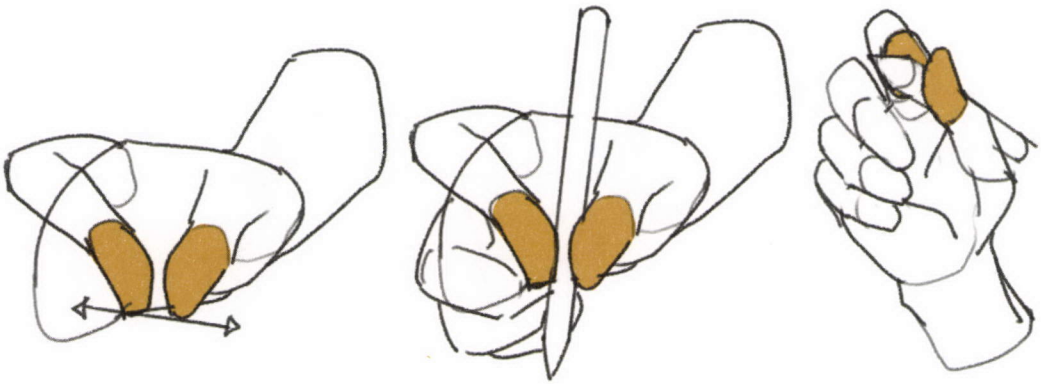
The angle at which the thumb is bent can express the difference in hand strength when holding an object.

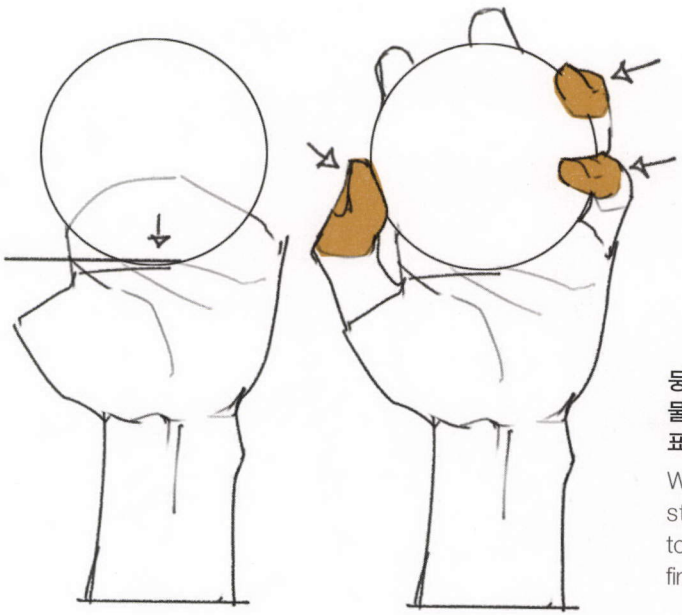




펜을 쥔 손은 엄지와 검지 끝을 맞추고 펜이 들어갈 공간을 살짝 띄우고 그리면 된다.

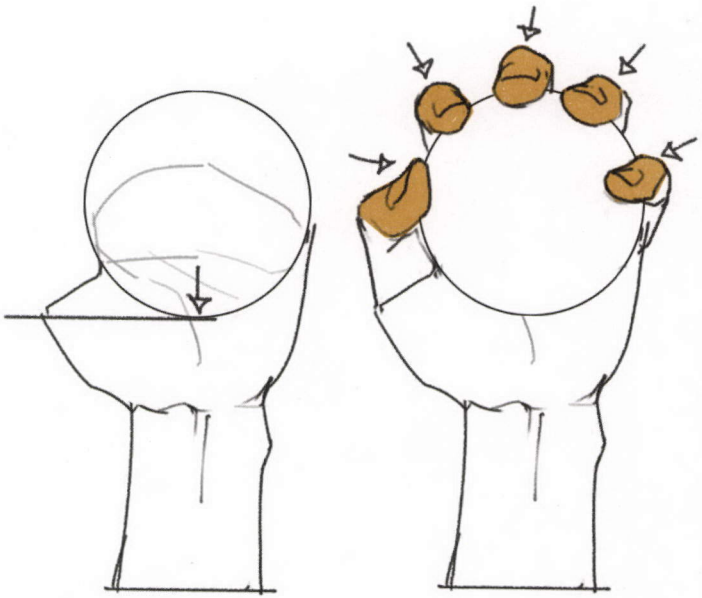
When drawing a hand holding a pen, you need to make the tips of the thumb and index finger touch each other, and create a space for the pen between them.

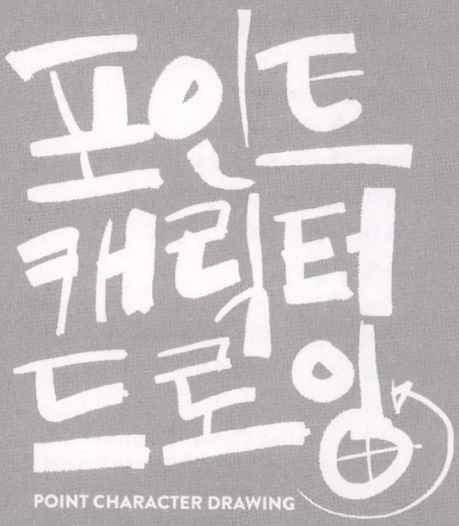




둥근 물체를 잡을 때는 손바닥의 위치와 물체를 지탱하는 손가락에 따라서 강약이 표현된다.

When grabbing a round object, strength is expressed according to the position of the palm and the fingers supporting the object.




포인트
캐릭터
드로잉
POINT CHARACTER DRAWING

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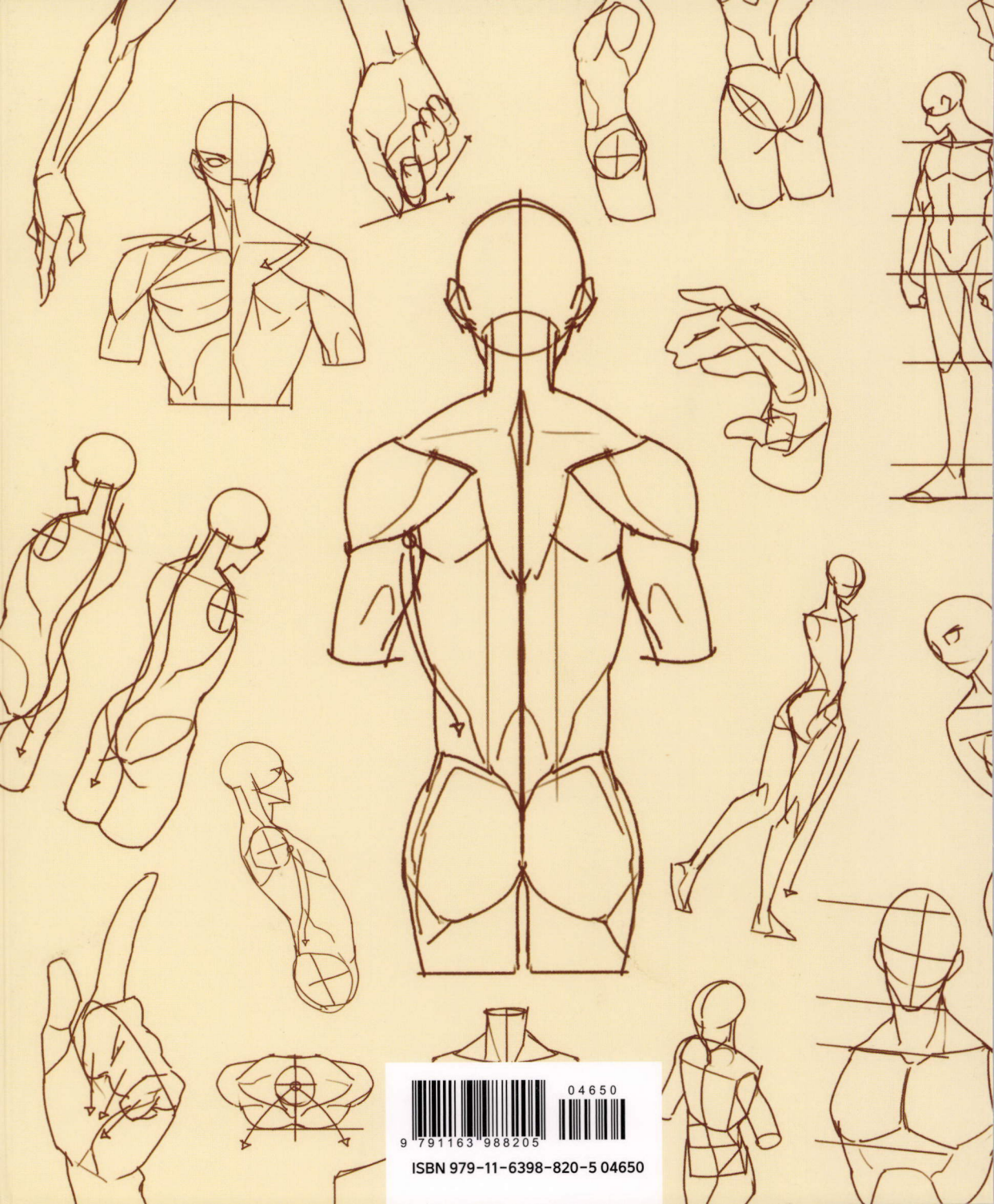

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